

JUN 24 1907

STATE NORMAL COLLEGE

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4155.

SATURDAY, JUNE 15, 1907.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

CHANGE OF ADDRESS.

BERNARD QUARITCH, Bookseller,
15, Piccadilly, London, W.,
Has TRANSFERRED his Business to
11, GRAFTON STREET, NEW BOND STREET.

NOTICE OF REMOVAL.

HENRY GREEN, London Gazette Advertiser.
ment and General Advertising Agency, REMOVED
from 117, Chancery Lane, W.C., to 34, CHANCERY LANE, E.C.
(nearly opposite).

Societies.

BRITISH ARCHEOLOGICAL ASSOCIATION.
B. 23, Sackville Street.—WEDNESDAY, June 19, at 8 o'clock.
P. H. FORSTER, Esq., on 'THE WALLS OF BERWICK,'
illustrated by Linelight Views and Plans.
J. G. N. CLIFT, Hon. Sec.

ROYAL HISTORICAL SOCIETY.
(Incorporated by Royal Charter.)
An ORDINARY MEETING will be held at 7, SOUTH SQUARE,
GRAY'S INN, W.C., on THURSDAY, June 20, at 5 p.m., when the
Rev. H. J. LONGDEN, M.A., will read a Paper on 'THE DIARIES
HOME AND FOREIGN OF SIR JUSTINIAN ISHAM, 1704-1706.'
H. E. MALDEN, Hon. Sec.

**THE FOLK-LORE SOCIETY.—The CON-
CLUDING MEETING OF THE SESSION will be held at 22,
ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, June 19,
at 8 p.m., when a Paper, entitled 'DEATH'S DEEDS—a HILOATED
STORY,' will be read by Mr. ANDREW LANG. A Paper by Mrs.
WAKEFIELD on the 'MARRIAGE CUSTOMS OF THE
SOUTHERN GALLAS, EAST AFRICA,' will also be read; and
Mr. A. R. WRIGHT will exhibit a number of Objects used by
Camel, Porro, &c., Fetish Societies in West Africa.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., June 10, 1907.**

**THE DEVON AND CORNWALL RECORD
SOCIETY.**
President—
The Right Hon. the EARL OF MOUNT EDGEMORE, G.C.V.O.
The Society is about to commence the publication of a Translation
of the 'Feet of Fines' relating to Devon and Cornwall; Hooker's
History of Exeter, written in the Sixteenth Century, and until now
unavailable in the Archives of the Exeter City Council; the Subsidy
Rolls, Parish Registers, &c., of Constantine; and other Records
relating to the Two Counties.
The COUNCIL is prepared to ELECT a LIMITED NUMBER of
NEW MEMBERS. Subscription One Guinea per annum.—Application
should be made to the Hon. Secretary, H. TAPLEY-SOPER,
Royal Albert Memorial College, Exeter.

Exhibitions.

**EARLY BRITISH SCHOOL.—SHEPHERD'S
L SPRING EXHIBITION of selected Landscapes and Portraits
by the Masters of the British School is NOW OPEN.
SHEPHERD'S GALLERY, 27, King Street, St. James's Square, S.W.**

**THE NEW ENGLISH ART CLUB.
30th EXHIBITION OF MODERN PICTURES.
OPEN DAILY, 10 to 6.30, at the GALLERIES, in DERING YARD,
67A, NEW BOND STREET, W. Admission 1s.**

**THE CHENIL GALLERY
(By the Town Hall,
KING'S ROAD, Chelsea, S.W.)
EXHIBITION OF PAINTINGS BY
Mr. WILLIAM NICHOLSON, Mr. WILLIAM ORPEN, and
Mr. JAMES FRYDE.
"Represented by a number of thoroughly characteristic paintings."
Full Mail Gazette.
"At least two paintings which no lover of modern art can afford to
miss."—Daily Mail.
"The two small rooms of this Gallery hold more that is important
in the world of art than can be found in all that imposing suite of
rooms in Burlington House."—New Age.**

Educational.

**CHURCH EDUCATION CORPORATION.
CHERWELL HALL, OXFORD.
Training College for Women Secondary Teachers. Principal Miss
CATHERINE F. DODD, M.A., late Lecturer in Education in the
Manchester University. Students are prepared for the Oxford, the
Cambridge, and the London Teachers' Diploma, and for the Higher
Certificate. Special Short Courses for Teachers visiting
Oxford in the Spring and Summer Terms.
BURSARIES and SCHOLARSHIPS to be awarded in the Spring
and Summer Terms.—Apply to the Principal.**

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the CHOICE of SCHOOLS for BOYS or GIRLS or
TUTORS in England or abroad
are invited to call upon or send fully detailed particulars to
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who for more than thirty years have been closely in touch with the
leading Educational Establishments.
Advice, free of charge, is given by Mr. THIRING, Nephew of the
late Head Master of Uppingham, 26, Sackville Street, London, W.**

**WESTMINSTER SCHOOL.—An EXAMINA-
TION will be held on JUNE 26, 27, and 28 to FILL UP not
less than FIVE RESIDENTIAL SCHOLARSHIPS, THREE NON-
RESIDENTIAL SCHOLARSHIPS, and some EXHIBITIONS.—For
particulars apply, by letter, to the BURSAR, Westminster School
Bursary, Little Dean's Yard, Westminster.**

**UNIVERSITY OF MANCHESTER
AND
MANCHESTER ROYAL INFIRMARY.
ENTRANCE MEDICAL SCHOLARSHIPS.
TWO SCHOLARSHIPS are offered, and will be awarded to Can-
didates who give evidence of a high standard of proficiency in ARTS or
SCIENCE respectively.
Each Scholarship is of the value of 100l., and the successful Can-
didates will be required to enter for the full Medical Curriculum in the
University and the Infirmary.
Applications should be sent, on or before JULY 1, to the
REGISTRAR, from whom further particulars may be obtained.**

**VACATION COURSES IN FRENCH, GER-
MAN, ENGLISH, &c., LANGUAGE, LITERATURE, &c.,
organised by the VACATION COURSES COUNCIL in the UNIVER-
SITY OF EDINBURGH, AUGUST, 1907. Excellent Staff of 40 Pro-
fessors and Lecturers from France, Germany, &c. The Month's Course
(Two Fortnights) will consist of from 32 to 34 Lectures and Lessons in
each Language. Fees—Month, in each Language, 2l. &c.—Syllabus
from the Hon. Sec., Prof. KIRKPATRICK, University, Edinburgh.**

Situations Vacant.

**HARRIS INSTITUTE, PRESTON.
LECTURER in AGRICULTURAL CHEMISTRY REQUIRED for
SEPTEMBER 1. Duties: to give instruction in Theoretical and Prac-
tical Agricultural Chemistry, to undertake Agricultural Analytical
Work, and to assist in the General Work of the Chemistry Department.
Salary 160l.
Application to be sent to the undersigned on or before JULY 1, from
whom Forms of Application and further particulars may be obtained.
T. R. JOLLY, Secretary and Registrar.**

**UNIVERSITY COLLEGE OF SOUTH
WALES AND MONMOUTHSHIRE.
COLEG PRIFATHROFAOL DEHEUDUR CYMRU
A MINWY.
The COUNCIL of the COLLEGE invites applications for the
post of ASSISTANT LECTURER AND DEMONSTRATOR IN
PHYSICS.
Further particulars may be obtained from the undersigned, to
whom applications, with Testimonials (which need not be printed),
must be sent on or before SATURDAY, June 22, 1907.
J. AUSTIN JENKINS, B.A., Registrar.
University College, Cardiff, May 30, 1907.**

**BEDFORD COLLEGE FOR WOMEN
(University of London),
YORK PLACE, BAKER STREET, LONDON, W.
The COUNCIL are about to appoint, for the Session 1907-8, a
JUNIOR DEMONSTRATOR IN PHYSICS, at a Salary of 75l. per
annum.
Applications, from Women only, with Testimonials, to be sent, by
JUNE 19, to THE PRINCIPAL, from whom particulars can be
obtained.**

**COUNTY COUNCIL OF THE WEST RIDING
OF YORKSHIRE.
EDUCATION DEPARTMENT.
LECTURES ON HYGIENE.
The EDUCATION COMMITTEE propose to appoint for the year
1907-8 an ASSISTANT LECTURER AND DEMONSTRATOR ON
HYGIENE, chiefly in connection with Training Classes for Teachers.
The Salary will be at the rate of 120l. per annum.
Particulars of duties and terms of appointment may be obtained
from the undersigned.
Applications must be received at the County Hall, Wakefield, not
later than 9 a.m. on THURSDAY, July 4, 1907.
F. N. COOKE.**

**UNIVERSITY COLLEGE, BRISTOL.
The COUNCIL invite applications for the post of ASSISTANT
LECTURER IN MATHEMATICS.
Full particulars may be obtained on application.
JAMES RAFTER, Registrar.**

AMENDED NOTICE.

**SEDBERGH SCHOOL, YORKSHIRE.
The HEAD MASTERSHIP of this SCHOOL will SHORTLY
BECOME VACANT owing to the resignation of the present Head
Master, Mr. LOWRY, on his appointment to the Head Mastership of
Tonbridge Grammar School.
The income of the Head Master arises from a fixed Stipend of
200l. a year and a Head Master's Pension. There are now 222
Scholars in the School. The Head Master has also an excellent
Boarding House, free of Rent and Rates, accommodating Forty
Boarders and erected at a cost of 15,000l. The Boarding House Fee,
apart from Tuition, is 25l. The School includes Five Boarding
Houses, with a beautiful Chapel and Large Hall recently built from
donations.
The Head Master must be a University Graduate.
Preference will be given to Candidates whose age does not exceed
Forty.
Further information and copies of the Scheme may be obtained
from the Clerk to the Governors, Mr. W. ROBINSON, Solicitor,
Sedburgh, S.O., to whom Candidates shall forward their applications,
together with information as to age, qualifications, &c., and twenty
printed copies of References or of Testimonials, before the 30th JUNE
inst.
The Governors will meet for Election on SATURDAY, July 13, on
which day Selected Candidates will be invited to attend at Sedburgh.
The Head Master will be expected to enter upon his duties on
SEPTEMBER 18, 1907.
Sedburgh, June 1, 1907.**

**Yearly Subscription, free by post, Inland,
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York Post Office as Second Class matter.**

**ST. CLEMENT DANES.—HOLBORN ESTATE
GRAMMAR SCHOOL.
The GOVERNORS invite applications for the HEAD MASTER-
SHIP. The Candidate appointed must be a Graduate of some
University in Great Britain or Ireland. The fixed Stipend is 1500l.,
in addition to which there will be Head Money 2l. per Scholar to
commence with. There are 115 Scholars.—Applications, with full
particulars and copies of three Testimonials, must reach the
Governors' Offices, 16, Houghton Street, Aldwych, W.C., not later
than the 25th instant, addressed to
CHARLES J. LIVETT, Clerk to the Board.
June 12, 1907.**

**WANTED, a PRINCIPAL for the BAREILLY
COLLEGE. Salary Rs. 600, rising to Rs. 800. Should be
a Graduate of a British University, with Honours in Arts.—
Applications, with copies of Testimonials, should be sent in to
THE PRESIDENT, College Committee, Bareilly, India, by
AUGUST 1, 1907.**

**THE UNIVERSITY OF LIVERPOOL.
PRINCIPAL OF THE DAY TRAINING COLLEGE, LIVERPOOL.
(Salary 500l.)
The Board invite applications for the PRINCIPALSHIP, vacant by
the resignation of Prof. W. H. Woodward.—Applications, with
references and Testimonials (if desired) should be sent, not later than
JUNE 25, to Prof. CAREY, The University, Liverpool, from whom
further information as to duties and tenure of the post may be
obtained.**

**COUNTY BOROUGH OF BARROW-IN-
FURNES.
TECHNICAL SCHOOL.
The EDUCATION AUTHORITY for the BOROUGH require the
services of a PRINCIPAL for the TECHNICAL SCHOOL. The
Gentleman appointed will be required to undertake, under the
direction of the Director of Education, the Organisation, Equipment,
and Management of all Departments of the Technical School, to take
part in the instruction there given, and to advise, when required, on
the Preparatory Technical Work undertaken in the Evening Con-
tinuation Schools. Salary 350l. per annum.
Inquiries for further information, if required, may be addressed to
THE DIRECTOR OF EDUCATION, Town Hall.
Applications, furnishing particulars of professional and technical
training, experience in teaching and organisation, together with
copies of three recent Testimonials, references, &c., should be
forwarded, on or before MONDAY, July 1, 1907, to the undersigned,
and be endorsed "Principal of Technical School."
By Order,
C. F. PRESTON,
Town Clerk and Clerk to the Local Education Authority.
Town Hall, Barrow-in-Furness, June 10, 1907.**

**THE COUNTY SECONDARY SCHOOL,
CREWE.
The post of LADY PRINCIPAL in the above School will become
VACANT at the END OF THE PRESENT TERM.
Candidates for the appointment should be Graduates of a British
University who have had experience in a good Secondary School.
Preference will be given to such as are highly qualified in
English (including History and Geography) and in Conversational
French. Commencing Salary 180l., non-resident.
An ASSISTANT MASTER (Graduate) to teach Chemistry and
Mathematics is also required. Commencing Salary 150l., non-resident.
Applications, together with copies of three recent Testimonials, and
of special qualifications for the post, should reach the
HEAD MASTER not later than JUNE 29.**

**BOOTLE EDUCATION COMMITTEE.
INTERMEDIATE DAY SCHOOL, a Secondary School of 250 Boys.
TWO ASSISTANT MASTERS REQUIRED for ENGLISH and
ELEMENTARY MATHEMATICS. Games desirable. Salaries: (a)
115l. to 160l. by annual increments of 7l. 10s. and final one of 2l. 10s. 1907
to 1909, by annual increments of 7l. 10s. Canvassing disqualifies. Forms
of Application, which should be returned by JUNE 30, may be obtained
from
JOHN J. OGLE, Secretary for Higher Education.**

**AN ASSISTANT MASTER is REQUIRED in
SEPTEMBER for English Subjects, French, and Elem. Maths.
in a SECONDARY SCHOOL near London. Salary 160l.-170l., non-res.
Applications to be made, at once, to the REGISTRAR, Joint
Scholastic Agency, 23, Southampton Street, Bloomsbury, W.C.**

**HIGH SCHOOL OF DUNDEE.
WANTED, a SECOND MASTER in the GERMAN and FRENCH
DEPARTMENT. Candidates must be Graduates who have been
trained to teach and have studied abroad. Salary 170l., rising by
annual increments to 200l.—Applications, stating age, with twenty-
four copies of Testimonials, to be lodged, on or before JUNE 29 current,
with the Secretary, JOHN L. STEVENSON, Solicitor, 46, Reform
Street, Dundee.**

**KENT EDUCATION COMMITTEE.
HIGHER EDUCATION SUB-COMMITTEE.
GRAVESEND COUNTY SCHOOL.
WANTED in SEPTEMBER NEXT an ASSISTANT MISTRESS
for the above-named School, with special qualifications in English
and Class Singing. Good discipline essential. Initial Salary 160l.,
120l., according to qualifications and experience, rising, in accordance
with the Committee's scale, by annual increments of 7l. 10s. in the
first two years, and then by 2l. to a maximum of 160l. or 150l.
Applications, together with copies of three recent Testimonials,
should be sent in not later than JULY 6 to Mr. H. WIGLEY, County
School, Darnley Road, Gravesend. Canvassing will be considered a
disqualification.
By order of the Committee,
FRAS. W. CROOK, Secretary.
Caxton House, Westminster, S.W.**

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REQUIRED, a TEACHER qualified by attainments and experience to take charge of the MATRICULATION STUDENTS, to instruct them in English and Classics, and to conduct the General Elementary Classes in Latin and Greek. The appointment is full time. Salary 250*l*. There are both Day and Evening Classes.—Apply, stating age, degree, and experience, with Testimonials, to THE PRINCIPAL, Birkbeck College, Bream's Buildings, E.C.

BOROUGH OF CHORLEY.

SECONDARY SCHOOL AND P.T. CENTRE.

WANTED, for AUGUST 28 NEXT, TWO ASSISTANT MASTERS, THREE ASSISTANT MISTRESSSES. Graduates preferred. State special subjects. Applications (on Forms to be obtained from the undersigned) must be sent to me not later than JUNE 27.

By Order, JNO. MILLS, Town Clerk.

SOUTH-WESTERN POLYTECHNIC, MANRESA ROAD, CHELSEA, S.W.

The GOVERNING BODY invite applications for the post of REGISTRAR and DIRECTOR of WOMEN'S STUDIES in the DAY and EVENING CLASSES.

Candidates must be qualified by holding a University Degree or its equivalent. Commencing Salary 250*l*. per annum.

Forms of Application (which must be returned not later than JULY 5, together with Memorandum of Duties, may be obtained from the SECRETARY by sending stamped and addressed envelope.

COVENTRY EDUCATION COMMITTEE.

MUNICIPAL SCHOOL OF ART.

The COMMITTEE invite applications for the post of ASSISTANT MISTRESS of the COVENTRY MUNICIPAL SCHOOL OF ART. Commencing Salary 84*l*. per annum.

The Lady appointed must have had experience in a School of Art, and be prepared to assume the duties of her Office EARLY IN SEPTEMBER NEXT. She must be qualified to teach Art Needlework.

Particulars of the duties and conditions of the appointment may be obtained from the undersigned, to whom applications, on the special forms provided for the purpose, must be returned not later than SATURDAY, July 6, 1907.

Canvassing, directly or indirectly, will be considered a disqualification. FREDERICK HORNER, Secretary. Education Office, Coventry, June 5, 1907.

BEDFORD COLLEGE FOR WOMEN

(University of London).
YORK PLACE, BAKER STREET, W.

The COUNCIL are about to appoint a LIBRARIAN. Candidates must hold a Degree or its equivalent, and have had training or experience in the work of a Librarian. Twenty-five copies of Applications, and of not more than three recent Testimonials, must be sent, not later than JUNE 23, to the Secretary of the College, from whom further information may be obtained.

R. T. MCKNIGHT, Secretary.

LIBRARY of the ROYAL COLLEGE of PHYSICIANS.—There is a VACANCY for an ASSISTANT in the LIBRARY.—Further information may be obtained from THE HARVEIAN LIBRARIAN, Royal College of Physicians, Pall Mall East, S.W., to whom applications, accompanied by Testimonials or References, should be sent before JUNE 29, 1907.

SCHOLASTIC.—POSTS in SECONDARY SCHOOLS.—Graduates and other qualified Masters, Senior and Junior, are invited to make early application for NOTICES of SEPTEMBER VACANCIES. Prospectus, with Short List of Schools at which posts have been filled since 1897, on application.—BRYER & CO. (Dept. L), 122, Regent Street, W. (Est. 1858).

CITY OF HULL.

EDUCATION COMMITTEE.

MUNICIPAL SCHOOL OF ART.

Head Master—Mr. G. MARPLES, A.R.C.A.

The above Committee are prepared to receive applications for the appointment of MODELLING MASTER, at a commencing Salary of 100*l*. per year. The person appointed will be required to devote the whole of his time to the service of the Committee.—Applications, stating age, qualifications, and experience, accompanied by copies of three recent Testimonials, must be sent to the undersigned on or before JUNE 24, 1907. Canvassing will be considered a disqualification.

J. T. RILEY, Secretary of Education.
Education Office, Albion Street, Hull,
May 30, 1907.

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LITERATURE

Christabel. By Samuel Taylor Coleridge. With a Facsimile of the MS., and Textual and other Notes by Ernest Hartley Coleridge. (Frowde.)

We owe this sumptuous edition of an exquisite creation of poetic genius to the Royal Society of Literature—whereof in 1825 Coleridge was nominated a Life Associate—and to the piety of his grandchildren, Edith and Ernest Hartley Coleridge. The contents include a photographic facsimile of a copy of 'Christabel' made by the poet for Sarah Hutchinson in 1800; an essay by the editor on the sources and history of the poem; a reprint of the text of 1834—the latest that bears the imprimatur of the author—with a collation at the foot of the five known MSS. and the first edition (1816); a group of critical and illustrative appendices; and a photogravure of the pastel of Coleridge (1798) belonging to Miss Ward, of Over Stowey. The MS., a treasured heirloom, has been lent by Miss Edith Coleridge. The book has been produced at the Oxford University Press.

'Christabel,' writes the editor in his learned and graceful Introduction, "is not only a fragment, it is a sequence of fragments composed at different times and in different places." Mr. Coleridge, rightly discarding the year (1797) given in the Preface to the poem, assigns the composition of the First Part to April, 1798: a significant date. For, like the 'Lyrical Ballads,' 'Peter Bell,' and 'The Three Graves,' which all belong to the spring or early summer of 1798, 'Christabel' marks a step in the bold experiment to which Wordsworth and Coleridge had recently pledged themselves. The pair had resolved to rouse the sleep-

ing Muse of Poetry and to put a new song in her mouth. Wordsworth was to take subjects of ordinary workaday life, and clothe them with the light of imagination; while to Coleridge was allotted the supernatural, which he was to present with such dramatic truth of feeling as should stir the emotions of the reader and compel him to "a willing suspension of disbelief."

Invested with this mission, Coleridge would cast about him for suitable material.

"He had been from a child a devourer of old folios... an amateur of the marvellous in physis and metaphysic... He was now in quest of the supernatural, a chartered voyager in unknown seas, and it is past belief that... before he wrote the First Part of 'Christabel,' he had not made some study of occult literature, the black science of demons, and witches, and magic."

One writer on wizardry he had by him: the Platonic Constantinopolitan, Michael Psellus, whose treatise 'De Dæmonibus' he found in the 'Jamblichus' bought for him by Thelwall in 1796. Psellus tells amongst other things of "light-loathing demons, baleful and malignant in the last degree"; and of such, surely, is the "damsel bright, fair Geraldine," who cowers and blanches when Christabel trims her lamp and sets it swinging. Psellus also relates a case of hypnotic trance which may well have suggested the bewitchment of Christabel through the touch of Geraldine's bosom. Cardanus, 'De Rerum Varietate,' again, witnesses to the preternatural chill of a demon's touch; and we know that when, on the morrow of her "o'ermastering," Christabel recalled "the vision of fear, the touch and pain,"

Again she saw that bosom old,
Again she felt that bosom cold.

Mr. Coleridge holds that "the Geraldine of the First Part is a supernatural, of the Second Part a trans-natural being"—that in Part II. the conception is physiological as well as mythical: Geraldine is now a human snake, with an "absolute ophidian relationship." And he cites from Antoine Mizauld—Robert Burton's Mizaldus—a tale (which he holds to have suggested this development of the original idea) of a fair damsel bred upon the deadly wolf-bane—*napelli veneno educata*—whose eyes, large and brilliant at one instant, would contract and blink the next like the shy, dull eyes of a snake. The story is mentioned in Sir Thomas Browne's 'Pseudodoxia Epidemica,' but Coleridge may have found it in one of the medical journals belonging to his landlord, Jackson, at Greta Hall. Amongst other authorities on demonology probably consulted by him Mr. Coleridge names the 'Dialogues' of Thomas Erastus, who discourses of witchmarks, and Godelmannus 'De Lamiis' (Francofurti, 1591).

To return to Part I. On the publication of 'Christabel' (1816) a report arose that the key to the mystery of the sweet maid's "o'ermastering" lay in the fact, suppressed by the poet, that Geraldine was a man in disguise. This suggestion, darkly hinted at in *The Examiner*, and openly advanced in *The Edinburgh Review*, is believed on good grounds to have come from Hazlitt.

"It is quite possible," writes Mr. Coleridge,

"that Hazlitt had been told by Coleridge himself that it was part of the original design that Geraldine should vanish and return in the character of Christabel's absent lover, and that this future incident was wrested into an explanation of the mysterious night-scene in the First Part of the poem."

Whether the *Edinburgh's* gloss on the story was a flat invention or—as the editor suggests—an ingenious perversion of the plot as expounded by the poet, certain it is that no covert foulness underlies the night-episode in Part I. "The passion is psychical, and by no means sensual."

'Christabel' was begun in the glow of a recent discipleship to the bards of old romance. When he wrote his 'Ode on the Departing Year' Coleridge was still in bondage to the convention of the lyrical and descriptive poet—the elaborate verbal and phrasal pasticcio of Young and Akenside, of Thomson, Collins, and Gray. He saw and admitted—so he tells us in the 'Biographia'—the superiority of an austere and more natural style, but his judgment was stronger than his powers of realizing its dictates: he lacked the hardihood to break with the traditions of the school in which from boyhood he had studied and sung. Once at least—and with signal success—he had dared to obey his wiser instinct: in 'Lewti'; or, the Circassian Love-Chant,' he abandons convention, and writes with naked simplicity in the language of his own time. But this early attempt (1794) in the style and metre of 'Christabel' was an isolated experiment; and Coleridge returned for a time to the old strained and artificial diction. In 1797, however, and especially after the coming of the Wordsworths to Alfoxden (June), his practice underwent a complete change. The three friends were now deep in Chaucer and Spenser, in Shakespeare, and the ballad-writers, and the early sonneteers. 'The Ancient Marinere' abounds in Chaucerian words; Geraldine and Christabel owe their names, the one to the Earl of Surrey's haughty mistress, the other to "the Kynge's daughter" in Percy's version of 'Sir Launfal'; while 'The Marriage of Sir Gawain' suggests their encounter in the forest. And Coleridge's style, like Wordsworth's, has simplified into naturalness, even where—as in the 'Marinere' and to some extent in 'The Three Graves'—it is vitiated by an admixture of archaic diction. To his immediate predecessors in the romantic revival, with one exception, Coleridge owes nothing. "He was not the first," writes his grandson, "to kindle the dead ashes of romance, but it was not till he passed that 'there came a tongue of light, a fit of flame.'"

The single exception is "Monk" Lewis, whose play 'The Castle Spectre,' bought at Shrewsbury in January, 1798, Coleridge had studied carefully.

"The 'Castle Spectre' is the spectre of a dead mother who watches over her child. There is an oratory in the castle 'richly ornamented with carving,' which doubtless

suggested Christabel's chamber 'carved so curiously'; and, lastly, the adjuration *Jesu Maria* [so Coleridge writes it, without the comma], which Scott admitted that he borrowed from 'Christabel,' had already been 'lifted' by Monk Lewis from some earlier romanticist."

These, however, are, as the editor observes, trifles light as air; Coleridge's debt to Lewis is of another and more important kind. In a letter to Wordsworth, dated January 23rd, 1798, Coleridge writes of 'The Castle Spectre':—

"There is a pretty little ballad-song ['Sleep you, or wake you, Lady bright?'] introduced, and Lewis, I think, has great and peculiar excellence in these compositions. The simplicity and naturalness is his own... for it is made to subsist in congruity with a language perfectly modern, the language of his own times, in the same way that the language of 'Sir Cauline' was the language of his times. This is, I think, a rare merit; at least, I find I cannot attain this innocent nakedness, except by *assumption*. I resemble the Duchess of Kingston, who masqueraded in the character of 'Eve before the Fall' in flesh-coloured silk."

This lets us into one secret of the ineffable charm of 'Christabel.' Its style is the product of mature thought—a deliberate exercise in refined and pellucid simplicity. Coleridge here achieves, at the cost of immense labour, a chastity and grace of diction unknown except in the finest of the Elizabethan songs. If we except one phrase, "Iwis"—which, sure enough, is italicized *ad culpam* by the *Edinburgh* reviewer—there is not from first to last an obsolete word or phrase in the poem; yet so closely is the style moulded on the ballad-type—so subtle the suggestion of "old, unhappy, far-off things"—that we seem, as we read, to be listening to "the stretched metre of an antique song." Now it is evident that Coleridge in great measure owed the stimulus which carried him through this amazing feat to the success attained by Lewis in the incidental ballads described to Wordsworth.

The Second Part of 'Christabel,' with the Conclusion of the First Part, was composed in the autumn of 1800, and is in all respects a Lake Country poem. But of it and its sources we cannot stay to speak, for a word must now be said on the history of the text. The known MSS. of 'Christabel' are five: (1) a copy made, probably in 1800, by Coleridge (ll. 1-294) and Mary Hutchinson (l. 295 to end), now belonging to Mr. Gordon Wordsworth; (2) the autograph copy (1800-1) here reproduced; (3) a transcript of (2) made by Sarah Hutchinson between 1801 and 1815, now belonging to Mr. A. H. H. Murray; (4) a transcript, probably of (2), by Sarah Stoddart, given by Hazlitt to J. P. Collier; and (5) an autograph copy lent to Collier by Coleridge before May, 1816. The existence of (4) and (5) rests on the authority of Collier, who records certain differences between the text of (4) and that of the first edition, which, Mr. Coleridge informs us, are also found in (1), (2), and (3). Three or four variants given by Collier from (5) differ from the text of

(4) and from the three MSS. collated by Mr. Coleridge. For the purposes of this volume Mr. Coleridge has also used a copy of the first edition with marginal additions and emendations, presented by Coleridge to David Hinves in November, 1816. These additions, &c., were mostly incorporated in the text of 1828 (Pickering), which is closely followed by that of 1834 (here reprinted), except in ll. 7-9, where the text of 1834 reverts to the first edition.

We proceed to notice some of the more important changes. Lines 29, 30 of ed. 1815—

Dreams that made her moan and leap,
As on her bed she lay asleep—

which are made the subject of an unseemly innuendo by the *Edinburgh* reviewer, have no MS. authority: they were probably added in proof, and are erased from the Hinves copy, in which also "The sighs she heaved were soft and low" (l. 32) replaces "The breezes they were still also" (ed. 1816). MSS. (2), (3), (4), and ed. 1816 describe Geraldine in four lines:—

There she sees a damsel bright,
Drest in a silken robe of white;
Her neck, her feet, her arms were bare,
And the jewels disordered ["were tumbled," MSS.]
in her hair.

MS. (5) gives "tangled" for "tumbled." In the Hinves copy these four lines are expanded into the eight (58-65) found in edd. 1828-1834—a signal improvement. The word "ruffians," found in the motto prefixed to chap. xi. of 'The Black Dwarf' ("Three [Five] ruffians seized me yesternorn," &c., ll. 81-4), and again to chap. xxiv. of 'The Betrothed' ("Four ruffians," &c.), has the authority of MSS. (1)-(4); "warriors" first appears in MS. (5), in which also "entranced" (l. 92) replaces "in fits" (MSS. (1)-(4); ed. 1816). The six lines (106-11) of *oratio directa* in edd. 1828, 1834, are already substituted in the Hinves copy for the four lines of *oratio obliqua* in MSS. and ed. 1816. Here too is found "Her gracious stars," in lieu of "lucky" (MSS. (1)-(4); ed. 1816) and "smiling," MS. (5). Lines 167-8—

And jealous of the listening air
They steal their way from stair to stair—

constitute one of the very few additions of 1828 that are not to be found in the Hinves copy. After l. 252—"Behold! her bosom and half her side"—MSS. (1)-(3) have the line, "Are lean and old and foul of hue," of which Hazlitt in the *Examiner* gives, presumably from MS. (4), the variant, "Hideous, deformed, and pale of hue." L. 254, "O shield her! shield sweet Christabel!" appears in the Hinves copy, though not in Coleridge's handwriting, as a substitute for "And she is to sleep by Christabel" (MSS. (2), (3); ed. 1816). Lastly, ll. 255-62 ("Yet Geraldine nor speaks nor stirs," &c.), which appear first in 1828, are inscribed in the Hinves copy, but not by Coleridge. They were evidently added to rebut the suggestion—Hazlitt's or another's—that Geraldine was a man in disguise.

These few examples will serve to show the labour which Coleridge spent on perfecting his verse. The collation (no easy task)

has been carefully done, though we have noted one misprint, "Hidden," for *Hideous* (p. 75). To discuss this interesting volume fully would require as much space again as we have given to it. It is a fitting tribute to one of the most musical and magical of our poets—a worthy shrine for the loveliest of his creations.

The Greatness and Decline of Rome. By G. Ferrero. Vols. I. and II. (Heinemann.)

We admire the hopefulness of a publisher and a translator who present to us a large new work on the decline and fall of Rome. We have many excellent monographs on various parts of the subject; we have Merivale's seven volumes; we have the great Mommsen before us in one of the best translations ever made. What chance has a new big book of obtaining a hearing? Are not the fragments of the late Mr. Greenidge's admirable work, the monographs on Augustus and Tiberius, sufficient? Nevertheless, the reader who starts with these adverse prepossessions to read the young Italian scholar's book will find a fresh and vigorous treatment of a great subject, with a new handling of the evidence, which is not indeed increased, but estimated afresh. It is the misfortune of Roman, as compared to Greek, history that while the latter is receiving new light from discoveries every year, the former has seldom such advantage. Dr. Ferrero's authorities are those we have always possessed—Caesar's commentaries, Cicero's speeches and letters, Dion, Appian, &c. We think Polybius has not been sufficiently utilized on the state of Italy in his day. But this evidence, though old and well-known, is so various and so wide that to master it is no small task, and when mastered it may lead the scholar to widely varying conclusions. Thus the English standpoint is not the same as the Italian, and we get new groupings and judgments of the same facts from a new observer. English writers are indeed cited in the bibliography at the end of the second volume, but we feel that it is on German and Italian studies that the work is built. This is of course of great service to the English reader. Dr. Ferrero is not one of those who think history an abstract science; he treats it, like the ancients, as a branch of eloquence as well as a record of research. He sometimes, in fact, gives too much rein to his imagination—a faculty vital to an historian, but often unruly. Thus, when he tells us that Cleopatra "could be the shrinking, modest girl, too shy to reveal her half-unconscious emotions of jealousy," &c., we wonder where he found this portrait even among the infinite varieties of Cleopatra's character. Here we hold that his imagination has misled him. In many other cases he seems too sure about the motives of the actors, and too ready to give a brilliant creation of his own as sober history.

Even this instalment of his book covers so vast a field that it would be impossible to review it with any approach to com-

pleteness in the space at our disposal. We shall therefore confine ourselves to our author's handling of the greatest figure—really "the noblest Roman of them all"—Julius Caesar. On Sulla, Pompey, Brutus, and others he has little new to say: he draws them much as they appear in English histories. But his picture of Caesar conflicts completely with the received view, accentuated by the strong favouritism of Mommsen. For, according to our author, Caesar was not a farseeing genius, who, as soon as he had sown his wild oats, saw and solved the problem of the salvation of the Roman State from its corruption and decadence under the vicious aristocracy around him. He was rather an exceedingly clever opportunist, who made use of all the circumstances of the moment as they arose. He gained power by being all things to all men—last of all, by his military successes. But when he had attained his object, he found himself in somewhat the same condition as Cromwell did, when he was virtually king, but was in a hopeless dilemma between military government, to satisfy the soldiers who had made him great, and the Parliament, through which alone he could secure an adequate revenue. Cromwell was trying various expedients and makeshifts when he died. In the same way Caesar found himself in a dilemma between constitutional government, which had become impossible, and a real monarchy, which was altogether against the traditions of his country. He saw a prompt but bad solution by undertaking the conquest of Parthia. Had he returned a new victor of the East, he could have easily established a despotism, for which the Romans were not yet prepared by sufficient experiences of civil war. Dr. Ferrero justifies Caesar's murderers for preventing this possible solution. Merivale had said long ago: "The murderers of Caesar committed a great crime, and a still greater blunder." Now we read that they were not miscreants, but patriots.

This novel position is taken up and argued with great learning and brilliant imagination, and though we do not agree with it, we recommend the reader to examine it and judge for himself. We also strongly recommend the first appendix to the second volume on the corn trade of antiquity, showing that its extent and effects have been greatly overrated. But we do not agree with the author's inference from two or three allusions that the encyclopedic library of Aristotle was ever a common study with fashionable Romans. Even Cicero seems to us to talk about Aristotle without understanding him. Nor should we agree with our author in describing Aristotle as plain, straightforward reading. Let him try the 'Metaphysics,' and we think he will change his mind. Occasionally we find a statement showing superficial knowledge. Thus to say that Attalus, King of Pergamum (not Pergamus), died, leaving his kingdom and his subjects to the Roman people, is surely misleading. The people of Pergamum were always in theory the

free citizens of a Greek polity, and the Attalids, like other Hellenistic "kings," were only benefactors and controllers of such a State from the outside. Attalus may have left to the Romans his own personal property, which was great. He had no more right to bequeath free Greeks, as his subjects, to Rome than Cassander would have had to bequeath Athens. Again, Caesar's wife Calpurnia never had to receive Cleopatra, her husband's mistress, into her own home. The queen lived in a separate villa across the Tiber, when Cicero paid her a visit. Probably Calpurnia never saw her.

We had noted a good many places where the translation, which is on the whole good, seems to us faulty, but refrain from mentioning more than two or three instances. Sulla cutting down the "thickets" of the Lyceum at Athens sounds very odd. "Pompey was no longer in the age to resist what was his first real battle since," &c., is hardly either good English or sense. We have Caesar's campaign against Pompey made unintelligible by "embarking" legions for "disembarking" them, and by "left" for "right" in the description of Pharsalia. Among the surprises in the book (and there are not a few) we hear that Cicero, at an awkward moment of great political trouble, had "a distressing personal duty put upon him. He had to set in order the great unfinished poem of Lucretius," who had committed suicide. There are in support of this statement two references to Italian tracts not accessible to us. The author might have vouchsafed a sentence or two of actual citation from them to bring home what may be considered a vague and not specially probable guess. But the whole book, though on a trite subject, is very stimulating even in its vagaries.

The Pearl-Strings: a History of the Resiliyyi Dynasty of Yemen. By 'Aliyyu'bnū'l-Hasan 'El-Khazrejiyy. With Translation, Introduction, Annotations, Index, Tables, and Maps by the late Sir J. W. Redhouse. Edited by E. G. Browne, R. A. Nicholson, and A. Rogers. Vol. I. (Luzac & Co.)

THIS is the third volume published at the expense of the trust which the late Mrs. Gibb founded in memory of her son the distinguished Turkish scholar. Appropriately enough, it contains the work of one whom Mr. Gibb used to regard as his linguistic master, and it is somewhat curious that the Gibb Memorial should comprise what was intended to be a Redhouse memorial. For in 1884, when Redhouse was well stricken in years, the University of Cambridge paid him the compliment of an honorary degree, which so impressed the old scholar that he devoted four of the few remaining years of his life to the preparation of a work which should perpetually commemorate the condescension.

Redhouse's commemorative oblation took the form of copying the text of a unique Arabic MS. in the India Office Library

translating it, embellishing it with copious annotations, and presenting the whole result, beautifully transcribed and handsomely bound, to the University Library, since "the book could not possibly find a sale sufficient to cover the expenses of its publication." It was indeed a touching sight to see the venerable student of seventy-four laboriously copying page after page, and adding note to note, in a pure glow of gratitude for a compliment that is too apt to be indiscriminate. He did what he could, and gave of his best.

However deeply the University appreciated the dedication of these last years, the five volumes of painfully copied manuscript remained apparently unnoticed on the library shelves for several years, and Prof. E. G. Browne, in 1890, doubted whether they had even been opened. After the lapse of sixteen years more, the first volume of the translation appears, to be followed by the rest of the work and a photographic reproduction of the original (India Office) MS., thanks to the Orientalists' gold mine which the Gibb Memorial suddenly revealed. There seems to be some danger of precipitancy in the selection of works to be published by this admirable trust. So wholly inconceivable was it to men of learning that scholarly books could be published for nothing in England, that the announcement that a considerable sum was available to be spent every year on bringing out Oriental books otherwise unsaleable in this country struck them all a-heap, and very few were able to show a finished manuscript prepared for the press. Now there is a long list of important works announced as being in preparation by some of the best Oriental scholars of England and abroad, who are glad enough to seize the opportunity thus generously offered. It is really an immense gain to learning, since the trust, not being burdened with the necessity of making profits or appealing to an illiterate public, is able to issue its books at a very low price, which brings them within the reach of all students. We hope, however, that the existence of the fund will not be held to justify the printing of any but really desirable works, or issuing them in any but the most satisfactory form.

We are far from saying that Al-Khazraji's 'History of the Rasūli Dynasty of the Yemen' is not desirable, though we should have preferred Al-Janadi's 'Sulūk' and Ibn-Hātim's 'Ikd,' from which a large part of the present volume is copied. These two writers were contemporaries of the events recorded, whilst Al-Khazraji, who died in A.H. 812, becomes valuable chiefly in a later part of the history. He includes, nevertheless, details that are not found in the earlier writers, and his 'Al-'Ukūd al-Lu'lu'iyah' was certainly worth publishing. It would have been more satisfactory to print the earlier historians first, and then to issue Al-Khazraji's work with the omission of textual citations from them. But the 'Ukūd' was ready, and the 'Sulūk' was not; so what scientific journalists

call "the path of least resistance" was followed—in other words, the Virgilian *deteriora sequor*. But granted the propriety of issuing a less authoritative work out of its due order, because it was ready to hand, we cannot entirely approve of the manner of its presentment. Sir James Redhouse died in 1892, before the publication of 'Omārah's' 'History of the Yemen,' with translation and elaborate notes by that peculiarly competent Arabic scholar the late Mr. H. C. Kay, whose sudden death by a street accident was a grievous loss to historical and archaeological research. It is not too much to say that Mr. Kay's labours have put Redhouse's introductory sketch of the history of the Yemen previous to the Rasūli dynasty out of date. Even without Mr. Kay's 'Omārah' we cannot understand how Redhouse could have blindly followed (as he seems to admit) Playfair, when he must surely have been acquainted with the brief Latin 'Historia Iemana,' founded upon Dayba', which Johannsen published in 1828, and with the deductions drawn from this and other sources, including this very MS. of Al-Khazraji, in the 'Catalogue of Oriental Coins in the British Museum,' vol. v. (1880). The dates in the Introduction are for the most part wrong, and we find such extraordinary statements as that Sulayhī in 439 A.H. found in Aden "a family of the children of Ma'n b. Hātim," when Ma'n, according to the Introduction itself, came to the local throne only in 504! We read (p. 19) that Mohammad, Prince of Aden, "left three sons, of tender age"; whereas he left a rather notable adult successor in his son 'Imrān, who was the only prince of the Zurey'i dynasty to issue a gold coin, now in the British Museum. It was 'Imrān who left three infant sons. We could fill a column with the blunders of this unlucky Introduction, which should have been suppressed, or corrected.

Of the translation itself it is useless to write much until the Arabic text is printed. Redhouse's well-known painstaking and minute scholarship is probably a guarantee for its general accuracy. The chief difficulties occur in the numerous citations from poets, which abound in allusions and metaphors, the meaning of which must be sought in the promised volume of "annotations." There are 1,198 references in the translation to these notes, and we cannot but think it an inconvenient plan to place the notes in a separate volume, instead of at the foot of the page. We sincerely hope that the notes will give the page reference as well as the number, for otherwise it will be a tedious business to discover to what line, say, note 762 refers. We may be sure that Prof. Browne and his colleagues will not leave the notes in the same unrevised state as the Introduction, which must surely have been passed over by accident: even the geographical names, in their peculiar transliteration, do not agree with the text. The poetry especially requires annotation, and we observe that the line

'Esdu'd-Din decreed the decree with his spear to the banner of the brightest stars that have a uniting knot

has no numeral referring to any note, which it obviously requires. The style of the translation is not vivid, and is too full of pedantic terms, such as "syntheism" (for Trinitarian belief, we suppose, usually translated "polytheism"), "edification" in the sense of "building," "ophthalmic," and "plenum"; whilst we find such a *verse* as this (p. 170):—

And cloak thou over, of information received, what is interlarded with devilish suggestions, such that its suggester may make thee oblivious of the interpolated state of the information."

We are not surprised that a note was here considered advisable, but we should much have preferred to see the whole translation revised by some scholar who combined the faculty of clear English expression with a comprehension of the Arabic original. Except in the poetical extracts, however, Al-Khazraji's work does not call for any great heights of style in the translator. It is a matter-of-fact record of petty wars, interspersed with obituaries of notable men and examples of their poetry, and it is interesting chiefly to the special student of Arabian local history. Like many Arabic writers, Al-Khazraji is provokingly silent about the things now regarded as most worth recording, and says next to nothing about the manners and customs and beliefs of the time. We find a few curious "visions," indeed; and there is a singular tribute of admiration to a king who magnanimously exercised what may be discreetly termed a kind of "Borough English" priority for the good of his subjects. The few stray notices that crop up from time to time in the arid narratives of wars and sieges and pilgrimages show that the State organization of the Rasūli kingdom closely resembled that of the contemporary Mamlūk Sultans of Egypt.

The Oath Book of Colchester. By W. Gurney Benham. (Colchester, Benham.)

If gratitude is at times too lightly claimed for books entailing no great labour and of no particular value, it is justly due to those who publish on their own initiative the records of our ancient boroughs, now that municipal history is arousing the interest it deserves. Mr. Benham gave us five years ago 'The Red Paper Book of Colchester,' and he has now produced a larger volume, devoted to 'The Red Parchment Book,' better known as 'The Oath Book.' These two works provide, he claims,

"a tolerably complete series of pictures of local government in this town from the time of Richard II. to the days of Henry VIII., with some amount of light on earlier and later centuries."

The oaths of borough officers, which give to the book before us its name, are numerous and instructive, and those imposed upon the superintendents of the Dutch bay hall for the prevention of "badd and naughty bays" remind us of the great importance to the town of the

weaving industry introduced by the Flemish refugees. But the historian will value most the entries illustrating the municipal government of Colchester. Morant, its Georgian antiquary, made good use of its records, and set forth the history and development of its governing body; but among the facts here, we think, first brought to light, are the efforts made to restrict the franchise for the election of borough officers, and the qualification for office. Mr. Benham assigns to "the disturbed reign of Richard II." and especially to the peasant rising, the regulations for "the conservacion of good pees, unite, quiete reule, and poletyk governaunce of this notable burgh," excluding the lower orders from any part in the election of "the twenty-four" (who formed the town's electoral college), and imposing on this body the qualification of 40s. "yerely lyvelode in rente." But it was not till 1430 that a similarly restrictive statute limited the county franchise to forty-shilling freeholders; and we doubt if Colchester was in advance of this legislation. Moreover, in the ordinances assigned by Mr. Benham to the reign of Edward IV., the forty-shilling qualification for "the twenty-four" is an "addition interpolated subsequently." Lastly, the "counsell" is mentioned in the "Richard II." ordinance, and Colchester, as Morant observed, had no common council till the charter of Edward IV. (1462) gave it one. We think, therefore, that the editor has dated the restrictive ordinance a good deal too early.

On other important points of the town's municipal development we must also differ from him. He claims at the outset that

"local liberty and self-government on singularly democratic lines... seems to have existed before the year 1189, the date of the borough's earliest charter.... The charter of 1189 merely 'confirmed' the right of the town to elect its rulers and its justices," &c.

This is a strange misapprehension. By his important charter Richard I. made a grant of these liberties to the town, and the parchment "confirmed" that grant in common form. Another point to which Mr. Benham attaches great importance is the Oath Book's mention of the seal "de le Ravene." He describes it "as the interesting old seal of the Portreeve of Colchester," which "is believed to date from Saxon or early Norman times," and was probably "used before the incorporation of the borough in 1189." But there is no evidence that the town ever had a "Portreeve"; nor was the seal, "as its inscription states, the common seal of the borough," as may be seen from the legend, in the appended illustration. The earliest known "common seal" is that which is shown in the frontispiece.

We will not, however, pursue our criticism, for the editor has accomplished a laborious task with most commendable industry. Some hundred and forty pages are occupied by a summary of the ancient court rolls of the borough, containing the

admission of burgesses, local deeds, and enrolled wills. These are carried down to 1564, and the connexion between the Eastern Counties and New England will doubtless make their information of some interest to Americans. We observe that the years 1348-9 and 1360-61 are recorded in this abstract as those of the first and the second pestilence; while the year of the peasant rising is styled "Anno Rumoris" here, as in 'The Red Paper Book,' according to Mr. Benham, who renders it oddly "in the year of murmuring." To those who remember the definition of the commune by Richard of Devizes, "Anno Tumoris" would seem a more probable phrase, though this is a guess. A quainter and less valuable record is the famous chronicle in this volume which begins with the career of "Coel, Duke of Colchester," and ends with very misleading statements about the Conqueror and Eudo Dapifer. For genealogists the value of the book is greatly increased by the copious index which Mr. Benham has provided, a classified index of trades and occupations being also added.

The Triumph of Mammon. By John Davidson. (E. Grant Richards.)

THERE are poets for whom the world is entirely unfitted, because they rebel against its conventions, and see life without its clothing of moral and social sophisms. Mr. Davidson tells us in the Epilogue to this tragedy that he has survived for half a century in a world entirely unfitted for him, and that in his Testaments and Tragedies he is destroying this unfit world and making it over again in his own image. It is uncritical to dismiss this attitude of defiance as a symptom of morbid egoism, for we find it in many great poets who have forced the world to worship them. The reformers of one age are the classics of the next. Mr. Davidson is as true a poet as Blake, and his genius compels us to accord him a respectful hearing. His central belief is that the failure of Christendom is at our doors, and it is upon the great change this belief involves that he bases his vision of the universe. Whether we accept or reject his views, we cannot deny the imaginative energy by which he drives them home. Even the official apologist does not contend that the foundations of dogma have remained unshaken by modern thought. For many they no longer exist, and it is tacitly agreed that the old doctrines must be abandoned to the mystics, whether literate or illiterate, or so doctored and watered down as to be of little effect. Mr. Davidson is thus only expressing the mind of his age when he substitutes for the Christian and divine cosmogony the cosmogony of man and science. Being a poet, he breathes life into the terminology of science, and paints a glowing portrait of man as the universe become conscious. He assumes that the universe has not become conscious in any other form of

life, and argues that therefore there is nothing higher than man. We are not in a position to contradict him. It is not polite to subject a poet's transcendental philosophy to the test of logic. Besides, it flatters our tribal pride to be told that we are superior to all other living creatures. Mr. Davidson also puts forward the theory that light and sound are one and the same. There are seven tones in both. Therefore they consist of the seven elements into which the ingredients of the universe finally resolve themselves. This "salient conclusion" is "profoundly satisfying" to a poet who has a kindly sympathy with the "old gropers after truth who made so much of the mystical number seven." Mr. Davidson's exploits with "the vaulting pole of hypothesis" remind us that Mr. Newman Howard has also been leaping valiantly in the same direction. The appearance of the modern poet in science may be a paradox to the bourgeois, but should be a commonplace to the thinker.

'The Triumph of Mammon' is an allegory rather than a tragedy. Now allegory calls for prose, as John Bunyan triumphantly demonstrated. Poetry has never made much out of abstract symbols. The case of 'The Faerie Queen' is conclusive. Mr. Davidson's characters are the abstract virtues and vices. Mammon is the poetic Doorman. King Christian is Christianity. Magnus is Convention. Guendolen is Chastity. Mr. Davidson's onslaught upon the Christian ideal of chastity, which did such harm even in the early, unluxurious days of the Church, is conducted with great spirit. He has gone far enough to shock everybody in his choice of a tragic motive. If King Christian were a real father, his conduct would be ludicrously incredible. As he is an abstract symbol, we accept his conduct as a violently satirical metaphor. There is plenty of dramatic action in the play, but, as the protagonists are not human, it is effective only as an accentuation of the moral invective. But poetry is a force that breaks through the most frigid forms, and the play is crammed with magnificent outbursts of lyrical imagination. Mr. Davidson is almost the only one of our present-day poets who can write blank verse that is alive. Our delight in the play is not a moral delight. It is purely æsthetic. We are willing to swallow the moral sermon for the sake of its garnishing of poetry. There are gnomic lines such as:—

My will is but a tool in the machine
Whereon God turns the world as on a lathe.

There are bold images such as:—

As keen as dawn that with a crimson slash
Hews out the darkness and delivers day,
My knife sets free your soul.

The soul is like a glittering weapon plunged
In mortal matter, as in baths of blood.

And thunder of the thought shall seem to wait
Upon the nimbler lightning of the deed.

There are again lyrical strains such as these:—

The night will dress my thought
In dreams again—in beauty, like a stole
With stars embroidered.

Hush!

The murmur of the seaboard: surges beat
Their slow, uncertain, softly-swelling fugue—
The brooding surges, fingering the shore.

Attend upon the moon—

Ten thousand times dowered by wanton tides
That salt her silver image and waste her fire.....
Lean from your window and behold the moon
Incrust the waves with buoyant shards of light.

In many passages Mr. Davidson rises into an Elizabethan intensity of passion:

Foredoomed, I wrestled with my fate:

It throws me here on corpses pillowed: blood
With terror spiced, my bridal cup; and death
The faded harvest of my honeymoon.

Life's heavy fruitage and imperial nights
When naked darkness gluts the sky with stars.

Although Mr. Davidson flings his poetic jewels into a wilderness of allegory, we are grateful for them, and we are sure that the imaginative power displayed in this play will not fail to delight lovers of poetry who are able to discover it amid much didactic propagandism. The arid theology of Milton does not prevent us from enjoying the majestic music of 'Paradise Lost.'

Mr. Davidson has the violence and outspokenness of the prophet, the insistent teacher who raps his somnolent pupils on the knuckles. That can never be an agreeable, though it is a salutary, process, and must be distressing to a generation which is largely fed on indiscriminate praise, on mild art, literature, and drama composed by people who do not really believe in their subjects. He may be wrong; he may be what the world regards as extravagantly injudicious: he is at least a live poet, dealing honestly with the world of to-day as he sees it. The material is vast and bewildering, but worthy of the artist. He has tackled this stuff (we see no objection to the honest Saxon word) with vigour and conviction: how many other poets can say the same?

NEW NOVELS.

The Enlightenment of Olivia. By L. B. Walford. (Longmans & Co.)

IN this study of a female egotist Mrs. Walford eminently displays her feminine gift of investing with charm the trivial details of domestic and social life, which but rarely appear tedious under her treatment. The character of the heroine seems on the whole original, and is drawn with much humour. The Oxford professor who, unconsciously to himself, becomes the instrument of her reformation, can scarcely be taken seriously, and seems to us that the author did not at first intend him for the monstrosity into which he develops. Olivia's husband, on the other hand, is an admirable specimen of the middle-class British Philistine at his very best—manly, honourable, and chivalrous to the finger-tips, but, alas! somewhat of a bore.

A Dull Girl's Destiny. By Mrs. Baillie Reynolds. (Hutchinson & Co.)

Is it likely that a girl twenty-six years old, with a very limited experience of life, should have already produced a series of

novels esteemed worthy to rank as a "counterblast" to the plays of Mr. Bernard Shaw? And, in this twentieth century of ours, is it likely that, having achieved a success so extraordinary, she should hide it as a crime from the world, and especially from her future husband? Mrs. Reynolds does not succeed in making either hypothesis seem probable, but we are, notwithstanding, much drawn to her heroine, whose good sense, kindheartedness, and quiet humour are sufficient to atone for her unnecessary reserve, and even for her more questionable tendency to gamble on the Stock Exchange. The female characters, which include such diverse types as the semi-Bohemian journalist and the lower-middle-class housewife, are all cleverly drawn. The other sex is perhaps best represented by the heroine's elder brother, with his pose of fraternal protection towards the girl whom he alternately bullies and exploits—a caricature, certainly, but one not without a basis in truth. In liveliness and brightness the novel is much above the average.

A Victor of Salamis. By William Stearns Davis. (Macmillan & Co.)

THE famous chapter in the seventh book of Herodotus, in which it is pointed out that at the time of the great Persian invasion the Athenians proved the saviours of Greece, furnishes the main text of this readable and well-written romance. Of course the three final books of that delightful historian—in Rawlinson's translation, if we are not mistaken—have been freely drawn upon. Mr. Davis supplies an abundance of incident, and never lets the temptation to play the instructor or a too scrupulous adherence to authority interfere with the interest and movement of his story. At the same time the doctoring of history is judiciously managed, and a good idea given of the general course of events. These events are grouped round the hero, Glaucón, who fights with Leonidas and his Three Hundred at Thermopylæ, saves the life of Themistocles at Salamis, and performs various other redoubtable achievements to the glory of his country. The machinery of the plot which directs his fortunes, and the psychology of the characters, are both of the conventional order; but much of the action—notably the contest of the Pentathlon at the Isthmian Games—is described with great spirit, and makes capital reading. We do not expect impeccable scholarship in a work of this sort, but we think that Mr. Davis might have been a little more careful in his proper names: we note such spellings as Thersytes, Zeus Orchios, the Moræ, and Alphæus.

Sirocco. By Kenneth Brown. (Cassell & Co.)

THIS tale is described as "a thrilling story of the Arabian desert"; and as dealing with the "most uncivilized of North African despotisms." It deals with a country existing only in the author's rather un-

bridled imagination. His "Sirocco" is clearly meant to be Morocco; but, while it may resemble a tourist's dream of that country, it is far from resembling the real Moghreb. "Thrilling" the story may possibly prove to the unfastidious reader who likes his fiction hot and strong; but its glaring impossibilities, not to mention improbabilities, will militate against appreciation of such merits as it possesses. It owes something to the 'Naulahka,' but lacks the artistry of that ingenious extravaganza.

The Tangled Skein. By Baroness Orczy. (Greening & Co.)

THE BARONESS ORCZY has boldly chosen the unattractive period of Queen Mary's reign for the time of her romance, which has as its hero a certain Duke of Wessex, whom the author describes in her dedication as "a noble and good man." We accept him as that on the author's statement, but he is hardly a very human man. He is represented as beloved by Mary, who would have rejected the hand of Philip of Spain on account of him. History, of course, gives no authority for such a picture. The Duke falls in love with a young lady of the Court, to whom he has been promised in the infancy of both; but he is not aware of her identity. Mary desires to stop his attachment, and swears to the Spanish cardinal, in the Tudor way, that she will not wed Philip if Wessex marries Ursula Glynde. Of course he does—is not this a romance?—but he undergoes a terrible trial before this happens, and so does his lady. The romance is of the machine-made order, nor does it give any adequate picture of the times. Its popular merit will probably be that it has dramatic moments.

The Jewel House. By Isabel Smith. (John Long.)

MRS. SMITH has an unusual talent for constructing an interesting story out of rather commonplace material. The local baronet as the secret lover of the farmer's granddaughter is as familiar in fiction as the discovery of hidden treasure behind a sliding panel in an old house. Out of these well-worn elements is woven the story of Hagar Lovelace, which is, however, treated with such freshness and originality as to make it decidedly readable. Hagar, who appropriates, to meet her grandfather's pressing need, the ancient bank-notes she finds in the Jewel House, is in reality an attractive heroine of an upright disposition, and it is not unsuitable that her difficulties in the matter of returning the money should be to some extent eased by the happy circumstance of its owner becoming her lover. Sir George Detlingstone is not, after all, the wicked baronet of melodrama, in spite of the suspicions of Hagar's friends and relations, so there is a happy ending for everybody except his sentimental rival Stephen Ripley. Mrs. Smith writes with assurance and knowledge of the yeoman class from whom her characters are mainly drawn. The

portraits of the Lovelace family are individual, effective, and very natural; and the village society in which they move is lightly, but suggestively indicated.

RECENT VERSE.

Orpheus. By Arthur Dillon. (Elkin Mathews.)—Nowadays, when the mass of contemporary minor verse—good, bad, and indifferent—is of the subjective order, it is pleasant to light upon a writer who feels himself competent to deal with some theme other than his own emotions thinly disguised. Such a writer is Mr. Dillon, whose poem 'Orpheus,' without being in any way great, possesses the virtue of "carrying" the reader. His workmanship is generally conscientious, and the lyrical passages are musical and often felicitous, particularly that which describes the descent of Orpheus into Hades, from which we quote the following:—

No river is it fringed with whispering flags:
Its steel-grey waters sweep along its course,
Scoring the bases of the steel-grey crags.
It shouts for ever in its accents hoarse,
For ever and for ever: ever hoarse,
Not knowing rest, though waxing oft or waning,
Its fleeth shuddering from its unknown source.

Excellent, too, are the appeal of Orpheus to Pluto, and the stanzas which describe his death. On the other hand, Mr. Dillon's sense of the fitness of words has played him false in such lines as

So gat he shaggy from the crystal cart,
and, in the description of Cerberus,
His matted coat upon him full of mange;

while

God-dowered Orpheus on the twisted root
Of forest giant, mournful and alone,
Sat day and night, and day and night was mute
Lute to his hand,

would seem to show that he is not above mystifying his readers on occasion. Such faults as these, however, may well be transient, and, in spite of them, the poem is interesting.

Springfield and Concord. By F. P. B. Osmaston. (Kegan Paul & Co.)—The first part of this volume deals with the American racial question of black versus white. It includes a long and rambling 'Ode on the Death of President Lincoln,' and a number of shorter pieces of varying merit. Being thoroughly partisan in spirit, the author is apt to overstate his case, and lacks the poetical qualities which might atone therefor. The poem called 'A Voice from West Africa' is perhaps the best of these, in that the verse shows an attempt to realize the dignity of its theme. We quote the first stanza:—

A voice out of the desert; thus it was
I saw the vision of Ezekiel pass:
Was led into the valley of dry bones;
Yea, walked a land where Murder still as lord
Adds up his thousands to the old record,
A land of servitude, a house of groans.

The second part of the book deals with less controversial subjects, such as Thoreau, Emerson, the Boston Art Museum, and the gramophone. Several poems—notably 'Parish News' and 'A Winter's Bird-Nest'—show a desire to emulate the manner of Browning, but the author's style as a whole is without distinction. The versification is lax, and needs compression; there is little originality of thought, and a sense of music is generally wanting. Nevertheless, that Mr. Osmaston takes himself very seriously is evident from the five pages of polemical Preface, and the forty-five of Notes—discursive and diffuse—with which the book ends.

The Romance of King Arthur. By Francis Coult. (John Lane.)—The romance of King Arthur is here retold in four parts—

the poem of 'Uther Pendragon,' the plays of 'Merlin' and 'Lancelot du Lake,' and the poem of 'The Death of Lancelot.' In his Preface the author states that his "sole important variation from the accepted legend" is to represent Mordred as the legitimate son of Morgan le Fay, and thus supply the enchantress with a purely human, and therefore, we may add, somewhat superfluous, motive for her malevolence towards Arthur. We cannot say that we are attracted by the wiles of Mr. Coutts's Nivian, who appears here as a sort of human and insubordinate Ariel to Merlin's Prospero—the chief of a troupe of Saracen dancing-girls maintained by the wizard for the purpose of luring the gnomes periodically from their cave, so that he may collect the gold hoarded therein. This figure, if unimportant, seems unduly grotesque. The distinction between play and poem seems principally structural. There are some fairly effective "curtains," but the blank verse is generally monotonous and rich in commonplaces. A notable exception is to be found in Arthur's speech as reported by Sir Kay in the fifth act of 'Lancelot du Lake,' but we are brought sharply to earth again by the remark of one of the listeners:

You have a marvellous memory.

The blank verse of the poems is of the same order as that of the plays. There are happy lines like

Long days lapsed,
And nights moon-frosted waned; a buffeting wind,
Rising at midnight, strewed the orchard grass
With ruddy apples; ambered with cold rain
The leaves of poplars; whirled the blossoms down
From woodbine and the clambering clematis.

The average level of the verse, however, is represented by such metrically unimpeachable barrenness as the following:—

Your false stepdaughter, Morgan,
Intends to seize the sceptre for her son,
Soon as your days are ended; and she vows
Destruction to your child, in season due
Now to be born, Pendragon's princely heir.

Though 'The Death of Lancelot' contains a passage of individual and striking beauty in the mysterious journey of the dead Guenevere to Avelion, we confess that to us such charm as the poems possess is largely derived from its echoes of Tennyson.

The Wayfarer's Garland. By Fred Beresford. (Elkin Mathews.)—This little volume consists, for the most part, of short songs and lyrics more or less pastoral in character. The ideas are commonplace, and the verses show little sense of metre and less of music, while the first of the four sonnets which are included in the book may prove of interest to such as have the time and inclination for dealing with grammatical puzzles. The following stanza will give some idea of the mazy qualities of the author's muse:—

Leave, idle girl, these fantasies,
Of love thinking is a folly;
Such hopes not cherish who'd be wise,
Or thou fall to melancholy.
For shiftless Love begets a grief,
To which himself can't bring relief.

The longer poems exhibit no redeeming features—indeed, that called 'In July' contains the lines

Luxurious Fancy
Would have book complete her romancy.

which, even if Mr. Beresford has been beguiled by an erroneous conception of archaic verse, are inexcusable.

The Worker, and other Poems. By Coningsby W. Dawson. (New York, the Macmillan Company; London, Macmillan & Co.)—The author of these poems possesses genuine lyrical feeling, and his thought, where abstract themes are dispensed with, is graceful and not too reminiscent. The verses 'To a Young Girl Singing' and 'The Passage of Love' are musical, and not

without distinction; while 'The Lament for Proserpine,' of which we quote one stanza, gives a fair example of Mr. Dawson's facility—and of the obscurity to which such facility is, at times, prone:—

There stars must weep with fainter sound
Than in the steep Olympic land,
That thou shouldst rise with outstretched hand
To soothe their sound-suspended strand,
Else why, beloved, art thou found
Where all in unvoiced love is drowned?
There stars must weep with fainter sound
Than in the steep Olympic land.
We weep, sweet God, we sigh for thee,
Beloved of all, Proserpine.

The principal merit of the book, however, lies in two blank-verse poems, 'The Worker' and 'The Song of the Sullied Brow.' Of these, the former, despite that extravagance in imagery which is sometimes confused with strength, strikes the tragic note not unworthily; while 'The Song of the Sullied Brow,' which has for its subject the death of St. Mary Magdalene, is a poem of real beauty, restrained and dignified. The blank verse is handled with skill, and, as regards the volume as a whole, there is little fault to be found technically. Such a rhyme as "departure" and "heart-sure" is perhaps rather too elaborate for serious verse, and "equipement" is hardly a happy word; but a more serious flaw is the tendency, constantly noticeable, to manufacture refrains, as it were, in season and out—to repeat lines and whole stanzas as though such repetition were, in itself, necessarily effective. By multiplying instances of this device, the author has gone far to defeat his own object, and, incidentally, to disfigure a book of considerable promise.

Sealed Orders, and other Poems. By Walter Herries Pollock. (Alston Rivers.)—This string of miscellaneous poetry is as light as the necklace of the miller's daughter might have been—so light, indeed, that some may doubt whether most of the gems were worth the stringing. The memorial verses named in the title are written in a stunted measure which recalls the earliest known efforts of British song. Cædmon would have recognized a brother's work in the lines

Death is a spirit!
We deem his pace too swift;
To our eyes,
Though we be passing wise,
It is not given
To see across the rift
Between ourselves and Heaven!

We turn from these broken verses with the anticipation that, whatever other qualities the little book may possess, we shall be as free to congratulate the author on the avoidance of commonplace form as was the cousin of Mr. Pollock's own "Monsieur le Marquis" in 1793 to congratulate that exquisite aristocrat on being murdered on the doorstep, and thus escaping the vulgarity of the guillotine. But the second poem denies our hope. 'The Flag' is a singsong appeal, warning patriot citizens against domestic enemies:—

And what should quench our Union Lamp
But treachery within the camp?
The traitors speed their eager race:
For Patriotism? No—for Place!
Then be it ours their plans to meet,
To prove that patriot hearts still beat.

Wave high again the Union Flag,
Drop low to lowest depths the rag
That treacherous dismay would weave!

The sets of verses concerned with birds and their imaginary conversations will give pleasure to many, especially little girls, who will soon learn "by heart" such simple lines as

We must hurry!
We must hurry!
Here's the cat that they call Pucky!
That no other 'tis we're lucky!

and so on *ad libitum*. Another cat than

Pucky has a "fantaisie" all to himself—in French *vers libres*, too—which also may fairly be commended for nursery recitation. The verses which best merit reproduction are those called 'The Devil's Thrust' and the twelve lines on 'Henry Irving.' In the first of these pieces the author's knowledge of sword-lore and sword-play has served his turn. Many a famous picture and scene in romantic fiction is recalled as we read

Once more he thrust, I beat down his sword:
It broke—he faced me without a word.
His dagger-hand helpless, he had no chance,
And yet I led him a deathly dance,
Advancing now, retreating then,
Till the Devil cried, "This is sport for men!"
And, "At him again, for he's pinned to the wall!"
Then I used my dagger—and that was all.

In the lines on Irving Mr. Pollock happily marks a characteristic which undoubtedly distinguished that eminent actor.

There are twenty-two pieces in this latest issue in "The Contemporary Poets Series." The quotations we have given afford a fair idea of the general quality of the collection.

Messrs. Maunsell & Co., of Dublin, have just published *The Dream of the King's Cupbearer*, an allegorical poem by a new Irish writer, who adopts the pseudonym "Annagh." The story is dramatically told, but the verse is of unequal merit, and the rhythms are frequently faulty.

On the Death of Madonna Laura. By Francesco Petrarca. Rendered into English by Agnes Tobin. (Heinemann.)—Of these translations of the best of Petrarch's lyrics it may be said—in a sense which is both laudatory and the reverse—that they have a beauty which is all their own. There is a sustained elevation of thought and diction throughout these hundred pieces; the language is refined, and strikes the true lyrical note; while weak lines, and rhymes introduced merely for the sake of rhyme, are few and far between. Miss Tobin has caught and expressed with felicity the plaintive tone of Petrarch in these elegies to his dead mistress; and her versions of the Canzoni show that she has made a careful study of the poet's metrical scheme. In short, she has preserved the inner spirit of many of these poems, and also, so far as the difference of language admits, much of their rhythmic form. Yet when all this is said, if the question be asked, "Do these versions fairly represent Petrarch?" the answer must be in the negative. Miss Tobin fails to understand that, in what claims to be a translation, beautiful phrases and ideas, even when most poetically expressed, are out of place if they correspond to nothing in the original. In the sonnet-versions especially there is no serious attempt to reproduce the simple language of Petrarch, when simple language in English is possible. Not merely paraphrases, but entirely fresh thoughts and images, take the place of the poet's own work. Miss Tobin's variations are too often like those intricate harmonies in music in which the simple melody that has suggested them evaporates altogether. No doubt the Petrarchan sonnet is most difficult to render into English, if only on account of the comparative poverty of our language in rhyme. But there is another less obvious reason. Each sonnet has its special theme, so carefully worked out to a conclusion that, if the poet's thought is to be faithfully expressed, the last tercet often needs to be rendered almost word for word. It is here that Miss Tobin has completely gone astray. The endings of her sonnets, however poetical, are generally far less faithful than the opening; and to those who know the original she seems to be rather "poetizing" on Petrarch's *motif* than adequately rendering his ideas. In the Canzoni she is, as a

rule, more literal, and therefore more successful; but even here she is too fond of obtruding her own most undoubted poetic gift. As the numbers of the sonnets vary in different editions, all translators should place the first line of the Italian at the head of their version. Miss Tobin has not done this; and her renderings are so free that it is often not easy to discover which sonnet she has in hand. Those numbered 48, 49, 84, and 85 in her book ought to represent respectively the sonnets "Tempo era," "Tranquillo porto," "Tennemi amor," and "I'vo piangendo"; but in all these there is scarcely the faintest resemblance between the original and the "translation." The last-named sonnet (No. 86 in most editions) is considered by many critics to be the finest in the Canzoniere; and the absence of an adequate version of it is a serious blot upon a collection which professes to contain all the poems upon the death of Laura.

OUR LIBRARY TABLE.

MR. WILFRID BLUNT'S *Secret History of the English Occupation of Egypt* (Fisher Unwin) has too close a bearing on politics to be reviewed at length in our pages. That the author is playing with fire he knows, as may be seen by his frank admissions, such as the following:—

"I cannot wholly regret the course I took. I made, of course, many mistakes, and I feel that I am in considerable measure responsible for the determination the Nationalists came to to risk their country's fortune on the die of battle."

A certain undue violence and rashness of statement is one of the "mistakes"; but the author is to be commended for the honesty which causes him to leave the dangerous passages for the judgment of the public. Among these is one on p. 497, which shows that Mr. Blunt—we hope only "in half-earnest"—agreed with a Nationalist leader that it would have been better "that we should cut off the Khedive's head." The book seems to have been written some little time ago, and revised only here and there within the last few months. There is an allusion to the retirement of Lord Cromer, but, on the other hand, "Sir Thomas Sanderson" still appears as being "now head of the Foreign Office." The important point, however, is that if we are to have such a volume it is right that we should have the exact truth as it appears to Mr. Blunt. On the other hand, it is, we should think, impossible that he should have received the permission of Sir Charles Rivers Wilson, Sir Edward Hamilton, and other distinguished officials, whose letters are given at full length, to publish their accounts of all that was passing when they were in the public service; and the printing of such letters, during the life of all concerned, without permission is a practice almost unknown in this country, though common upon the Continent. The letters of Sir Edward Hamilton were written by him for Gladstone while he was private secretary to the Prime Minister, and are obviously in many cases of an official nature. The references to conversations in Downing Street with at least two of the Prime Minister's secretaries are even more indiscreet, if possible, than the printing of the letters. One secretary, for example, assures the author "that my interference with Malef's diplomacy was in no way resented by his chief." Sir Edward Malef is still living, and such publication is calculated to make the courtesies of official life impossible. Another ambassador who is still serving this country in a great capital is also quoted

as the authority for highly confidential statements. Mr. Wilfrid Blunt is so frank in his account of the Nationalist movement that he proves the case of the Government, against which he was acting in becoming the London adviser of those against whom this country was carrying on operations. Thus, for example, he establishes a real case for the bombardment of the forts at Alexandria. There were many who were still doubtful as to the accuracy of Admiral Sir Beauchamp Seymour's statements. Everything has been put into the volume, and we find for the first time a basis for the French charge that Tel-el-Kebir was won by "the cavalry of St. George," i.e., by British gold-pieces. It amounts to little, but it is there, and the story put into the mouths of the Egyptian princes is worth some inquiry. It is stated that money was paid in pieces bearing the St. George, but false, and made up to contain lead. It ought to have been easy at the time, and might be possible now, to trace the origin of such coins. Undoubtedly money was paid to Arabs for spy work against the Egyptians, but paid in real gold or silver. Inquiry would probably show that the false pieces had a Levantine origin, and did not pass through British hands. We note a curious mistake which makes Sir Erskine May an Admiralty official.

MRS. WHITAKER, who publishes through Messrs. Constable & Co. *Sicily and England*, has produced a volume of reminiscences, the interest of which for the general public will be heightened in the case of many who remember the residence in London of the Sicilian family to which the author belongs. The volume contains a certain amount of history, but, although this is worth perusal by those interested in the policy of the Kingdom of Naples, and of that of Great Britain towards Sicily a century ago, the dates and allusions in the book cannot be wholly trusted. The author has hardly mastered the parts of history which she illustrates by some original documents. It is, for example, not the case that Sicily was merely "an expensive toy to England," leading to expenditure "without appreciable return," inasmuch as the Sicilian army played a considerable part in the south of Spain at the moment when its services were necessary to the success of Wellington. There is a certain looseness about many of the historical references, as, for instance, the use of the title "English Ambassador" as though it were inferior to that of "Plenipotentiary" and "Envoy Extraordinary." "An ordinary ambassador," "only ambassador," or "ambassador only" is, in fact, the highest possible representative of his country abroad. The special position of Lord William Bentinck was caused by his combination with the humbler function of Minister of certain military powers, and at one time he was not only a servant of the British Crown, but also Captain-General. Another hazy passage is one in which we are told about the late Madame Graham, of Cadogan Place, that "through her great friendship with the Duke Pozzo di Borgo" she "had helped in no small measure towards the restoration of Louis Philippe." It is difficult to see how the Duke of Orleans can be said to have been "restored": Pozzo di Borgo played a considerable part in the Restoration—of Louis XVIII. Among inaccuracies in the volume we note a story told at second-hand such as to cast a slur on the memory of our great musical critic Chorley. Those who well remember that remarkable man will agree that such a tale should not have been related: but the matter is one which

Chorley's friends cannot discuss in public. We commend the volume to lovers of gossip and political reminiscence, while repeating our caution against accepting the whole of it as completely trustworthy.

MESSRS. GRIFFIN & Co. of Portsmouth publish, as usual, *The Naval Annual*. The new volume, dated 1907, and just issued, is edited by Mr. T. A. Brassey, who contributes several parts; his father, Lord Brassey, has also a chapter—not wholly in harmony with the others in the volume. Mr. J. R. Thursfield again writes on the naval manœuvres, and may, of course, be trusted to give the best account of them obtainable and draw the soundest lessons from them. His contribution of the present year is somewhat of a supplement to his chapter in last year's volume, to which, indeed, it refers the reader. Looking at the present issue of *The Naval Annual*, as a whole, we find a general approval of the Fisher policy. There are some contradictions. The Dreadnought or "all-big" policy is not clearly favoured, but is attacked in some passage, while in others it is defended—with a reservation as to "secrecy." We believe that it is not the case—as alleged by previous writers whose books we have reviewed, and in the first chapter of the present volume, where Mr. Brassey, describing 'The British Navy,' deals with armament—that the Japanese have decided to arm their new Dreadnoughts with the singularly mixed classes of guns named. On the contrary, we understand that the Japanese have followed us, and decided to reverse the armament policy pursued in the case of the first Dreadnought—the Satsuma. We agree with the authors in believing, on the whole, that secrecy or sham secrecy has been pushed too far by our Admiralty:—

"For Parliamentary purposes secrecy is nominally maintained. It is to be hoped that before long the older and better way will be restored. On the financial side the House of Commons has the right to demand complete information."

The question at issue is whether the House of Commons is right in deliberately waiving its powers and sanctioning secrecy. The anonymous author of the chapter on 'British Shipbuilding Programmes' assumes that we were wrong in leading the way in Dreadnought building; but his argument fails to convince us, and we continue to treat this as an open question, believing on the whole, with Mr. Thursfield, that the somewhat rash experiment was justified in this instance. The author of the chapter seems, indeed, to contradict himself, for he desires exhaustive experiment, rather promoted than otherwise, as it seems to us, by the fast building of a single ship—the Dreadnought. In 'Notes on Naval Policy' Lord Brassey, dealing with the same question, asserts in vague and general terms that in the new ships of Japan, Germany, and Italy "the secondary armament is retained," and expresses a wish that in some of our new ships also "the secondary armament should be retained." He goes on to say that he does not reckon the 9.2 gun as secondary armament, but that even this gun might be "retained." Here he entirely ignores the whole of the new science of fire discipline as understood by Admiral Jellicoe. Our belief that Admiral Jellicoe is right is confirmed by the fact that he is suddenly imitated throughout the world.

Coming to commerce destruction, we have to note Mr. Thursfield's reassuring language, in which he proves that our maritime commerce in war,

"though not entirely immune.....will.....be exposed to far less risk than.....in the war of the

French Revolution and Empire..... estimated at not more than 2½ per cent."

Dealing with the manœuvres, he expresses his doubt

"whether in real war the capture or destruction of merchant vessels by destroyers will be found as feasible as it was made to appear during the manœuvres."

Mr. Thursfield might claim, and, given his modesty, his admirers must claim for him, that he stood at one time alone in his opinion, and that the opinion of the French experts and of the well-informed part of the international naval world is now upon his side. When we reach the chapter on 'The Strategic Features of the North Sea' we find ourselves in agreement with the author that it is foolish to allow the public to fix its eyes only upon Germany: "but one fleet to be dealt with.... and but one possible scene of naval conflict." The author points out that we are returning to the historic state of mind in which we feared the Dutch only among naval Powers, although the British preponderance over Germany for the next twenty years is, as he says, assured in a degree in which English or British preponderance over Holland was never secure in the period which he examines. He is against Rosyth, and for Sheerness, with a cruiser base in Caithness.

The references to the colonies are shown by the Report of the Colonial Conference to fail in disclosing the new policy of the Admiralty, which is that of inducing Australia to rely on submarines. Lord Brassey continues to advocate increased subventions to merchant cruisers, but quotes extinct authorities (except Sir William White), and refers to a state of things which has altered even since Sir William White gave the one valuable opinion on Lord Brassey's side.

Is the useful "Social Service Handbooks," *The Health of the State*, by Dr. George Newman, is published by Messrs. Headley Brothers. Dr. Newman is well known, by his reports showing the energy displayed by him in the enforcement of the local provisions of the Factory Acts, as Medical Officer of Health for Finsbury. His present volume is most interesting as regards preventive medicine; but the greater part of the book deals with other questions of local government and public health, of a less scientific character. In the first part the author discusses the historical ravages of our chief diseases, and suggests that modern government has been able here to put down leprosy and plague, while it has diminished smallpox and cholera. On the other side there lies the fact that some improvement of administration in India has been followed by a more appalling outburst of plague than had previously been recorded in modern times. Moreover, while typhus is now almost unknown in England, and is dismissed by Dr. Newman as "the old gaol fever (typhus)," typhus is always present in Scotland, a country in many respects better governed than is the southern kingdom. The Report recently named by us, on its issue as a Blue-Book, containing the work of the Local Government Board Scotland, for the last year, notes a serious recrudescence of typhus in Aberdeen.

When we come to the parts of Dr. Newman's book in which he explains the factory laws, we have to say that it is always dangerous to attempt to place the law before district visitors, or others interested in its enforcement, by means of popular accounts of its provisions. The law is complicated and difficult to follow, but when condensed must appear in a slightly inaccurate form. Regarding, for example, "the Exempted Trades," "such as fish-curing, fruit-cleaning

&c." it is not exactly true to tell us that they "are exempted from regulation for hours of employment." The same criticism may, of course, be made on every condensation of the law. In the history of the Factory Acts the language used suggests, to the unlearned reader, that it was not until after the inquiry of 1861 that there was legal regulation of hours. The result of Ashley's labours had taken legislative form at an earlier date than that which is suggested as the time before which "nothing was done." Those who desire to ascertain the present powers of supervision are properly referred by the author to the volume known as "Abraham and Davies." It is impossible to name that useful compilation without adding that we lament the early death of Mr. A. Llewelyn Davies, who assisted Miss Abraham, the principal woman Inspector of Factories, now Mrs. H. J. Tennant, in its preparation. The account of "Dangerous Trades" also inevitably suffers from condensation. The list given on p. 161 is, of course, imperfect. With this reservation we are able to recommend highly Dr. Newman's book.

There are many points which suggest controversy, but they would carry us too far. Such are the recommendation of the Canadian and Dutch cheeses by way of food for the poor, without a saving word in favour of the still more excellent cheap "single" cheeses of this country. Mackerel we should not be inclined to class, as does Dr. Newman, among "excellent fish foods," on account of the dangerous nature of the indigestion frequently produced by that fish. The statistics given to show the small percentage of voters who take part in elections are the basis of a sound argument, but are in themselves to be received with a word of caution. The statement that in the metropolis only 77 per cent. of the voters can be induced to take part in the most fiercely contested Parliamentary election should be accompanied by a note to the effect that in the metropolis 77 per cent. is a very high proportion. Deaths, invaliding, duplicates, and absence abroad make it difficult ever to poll a much higher percentage; and in London the removals of the population are on so large a scale that it is hard indeed to reach the electors who have ceased to be connected with the districts in which their names are still, often improperly, retained upon the register.

We accord the title of "a classic" to a few works only, but it is certainly deserved by that charming book *Forty Years in a Moorland Parish*, which Messrs. Macmillan have just republished, with a memoir by Mr. George A. Macmillan. No fitter pen could be found, for the genesis of the book was due to Mr. Macmillan, as its dedication records. The memoir of Dr. Atkinson, who died in 1900 at the age of eighty-six, gives an excellent idea of the many-sided and perpetually youthful veteran. He was well beyond seventy when he first tramped with Mr. Macmillan over the moors and dales. Some extracts from his letters complete the skilful presentation of his charming personality, which shines out, indeed, in all his writings. The present book has also a short appreciation of the author by Mrs. J. R. Green, two excellent pictures of him, and two maps of the lovely district which was his home. Mr. Macmillan must have discovered many authors by this time, but few finds can have given him and the general body of readers more pleasure than this of the scholar and parson of Danby. His book is now in no need of new praise, but we are glad to notice that Mr. Macmillan refers to the scholarly caution of its writer,

an admirable quality, which the desire for vividness sometimes overrides. The observer at first hand who can write and is a scholar, like Dr. Atkinson, has no need of brilliant inaccuracies.

The Shirburn Ballads, 1585-1616. Edited by Andrew Clark. (Oxford, Clarendon Press.)—This volume is an interesting addition to that Tarleton and Deloney "literature" which is not literature, but which is always useful to the student of the Elizabethan and Jacobean periods. For the editor's task little more than antiquarian zeal was required. There is small room for criticism of any kind; and the collection is too haphazard to tempt the reader to generalize or modify previous impressions. The permanent usefulness of the book will be to aid in the interpretation of dark passages and in supplying future editors with fresh notes.

The text is a literal reprint of the MS. preserved in the library of the Earl of Macclesfield at Shirburn Castle. Its chief value lies in the fact that it preserves the text of several printed broadsides which are not extant. Some of the ballads (twenty-seven or more) have appeared in the 'Roxburghe Ballads,' and others have been printed before.

The editor, the Rev. Andrew Clark, who requires no introduction to historical and antiquarian readers, has done his work with great care. If we were to find fault with anything, it would be that he does not always stick to his antiquarian last. When, for example, he says, apropos of the line "Ye wanton writers, leaue your fylthy rime," that the only remarkable point in the ballad in which it occurs is "the recognition of the vileness of much contemporary verse" (p. 260), he makes a point which is no point. Again, when he says of a couplet in another ballad (p. 107)—

All sacred churches I despised
and Playhowse stages better prizd—

"Note the condemnation of the stage (stanza 7)," he makes too much of a commonplace and too little of his readers' reserve of information. So, too in his Introduction, which contains much interesting material, he proposes a classification of the ballads, showing "the important place they occupied in the intellectual life of the nation." He gives three divisions, with lists of examples: (1) "They served, for one thing, as a weekly newspaper"; (2) "They represent modern fiction, in something of its variety of interest and diversity of source"; and (3) "They discharged the functions of the modern pulpit." Remarks of this kind—"Critical Observations" the older title-pages called them—have always been a failing of antiquaries, even the best.

Letters of a Betrothed during the German War of Liberation, 1804-1813. Edited by Edith, Frein von Cramm. Translated by Leonard Huxley. (Smith, Elder & Co.)—The title of this volume is hardly exact, for the writer of the letters was betrothed only during a small portion of the period which they cover. Philippine von Griesheim was in 1804 a girl of fourteen years of age; in 1808 she and her cousin, Albert von Wedell, fell deeply in love with each other, but their hopes of happiness were destined to be cruelly and quickly wrecked, for in the following year the young Prussian officer was taken prisoner by the French and shot soon afterwards. Philippine's letters here published are nearly all addressed to her friend and confidante, Charlotte von Münchhausen, and are for the most part of a purely personal character. They are simple and spontaneous effusions, containing a good deal of pleasant German sentiment, and

show the writer as a candid and attractive girl; but we do not think that they are at all remarkable as regards either matter or manner. Their editor submits that they gain a peculiar value from their historical background; but even when they do touch upon history we cannot discover that they perceptibly illuminate it. Philippine von Griesheim had not the gifts of the genuine letter-writer: she cannot touch off a scene or an episode vividly in a few lines; and though some of her descriptions inspire a certain interest at the time of reading, they do not remain with us afterwards. Altogether, while we can perfectly understand that her family and friends should prize these letters very highly, we think that the volume was scarcely worth presenting to an English public.

MR. FISHER UNWIN publishes *Army Reform and other Addresses*, by Mr. Haldane. The three chief general speeches, delivered as Secretary of State, but before the introduction of the Territorial and Reserve Forces Bill, commence the volume. There follow three speeches in favour of Free Trade, delivered in 1903; and the book concludes with an address of 1905 at Edinburgh, also dealing with Free Trade, though in more scientific fashion, and the Rectorial address, entitled 'The Dedicated Life,' to the students of Edinburgh University in the present year. An excellent index makes reference easy for politicians. The general description of Mr. Haldane's military scheme given in his first army speech of this year, although delivered upon Estimates, applied to the scheme subsequently embodied in the Bill now before Parliament. It explains the plan for creating training-battalions in lieu of militia, now, as it seems, to be replaced by an improved militia system.

The Royal Manor of Hitchin: Harold and the Balliols. By W. Huyshe. (Macmillan.)—Mr. Huyshe has scarcely been well advised in expanding into a book the lectures he delivered to his Hitchin neighbours. His "justification" for doing so is that his "closer studies" and "more extensive researches" have led him to a notable "discovery": he is

"the first, among those who have written upon the history of Hertfordshire, to record the name of Tovi, King Canute's Stallere, as a holder of the manor of Hitchin."

He might have remembered that its older historians had not Stubbs's 'De Inventione,' from which he takes the fact, in print; and, moreover, we doubt the fact. The chroniclers of religious houses were apt to exaggerate the antiquity of their endowments, and Tovi's alleged gift of Hitchin to Waltham appears to us to be opposed to the real evidence. Apart from this "discovery," the volume is mainly a history of the great house of Balliol, which, although possessed of Hitchin, was, of course, essentially connected with the north of England. We hardly remember a book on a topographical or historical subject composed so largely of quotations or of paraphrases from other works. Indeed, it could scarcely have been written but for Canon Greenwell's monograph on the Balliols of Rywell; nor does the author's admission that its help has been "indispensable" quite convey to the reader the amount of its information that is here reproduced. The Canon, however, is not responsible for the insistent word "consiliarius" (*sic*), and still less for such excursions on Mr. Huyshe's own account as the appearance of Pope Eugenius as "Apostolic Legate" in the company of an Archbishop of "Trascunnie," or the rendering of "capitali justiciario

domini Regis" by "Chancellor of England"! When and how the Balliols obtained Hitchin is what we naturally seek to learn from Mr. Huyshe, but he merely follows the Canon in seeing a difficulty, which, however, he does not set forth, and indeed confuses by translating *avi* as "ancestor." We may therefore explain the matter. The Canon, by a strange mistake, assigned to "19 Henry III. (1234-5)" an entry that the King's grandfather (*avus*) Henry (II.) had given Hitchin to the Balliols; but the entry belongs to a return of 1212, which shows that we must read "proavus," *i.e.*, Henry I., and indeed the Pipe Roll of 1130 proves that they held it in his reign. Thus the difficulty vanishes. The best we can say for Mr. Huyshe's book is that he has followed the safest guides, and that its illustrations are pleasing.

The Tinkler-Gypsies of Galloway. By Andrew McCormick. (Dumfries, Maxwell & Sons.)—This account of "tinkler-gypsies" in Galloway is in some respects worthy of high praise. The author's heart is in his subject; he has studied his "tinklers" wherever he could find them; he gives a hundred and forty references to his literary authorities, and names, with their addresses, the persons from whom he has received oral information. He supplies a tinkler-gypsy cant vocabulary for Galloway, Perthshire, and Argyle; and he leaves a parallel column blank at the service of collectors of cant words. Much of the information as to Galloway traditions and tales is full of lively interest; the photographs are serviceable; and there is an excellent index.

So far we seldom find a book so well organized. But as regards the tinkler dialect, the author is, we fear, no linguist. When he prints Latin words, he sometimes misprints them, as *spolia optima*; *ille incidit regina*. Without going deeper into the matter, we may say that it is plain that the cant is partly German, partly French, partly common slang, with the well-known Romany *pani* for water, *chury* for knife, and with a large residuum of origin more obscure. The author makes no pretensions to philology; and his vocabulary must be left to experts. He has found the tinklers very shy about admitting that they have a dialect of their own, and has overcome their diffidence by sympathetic ingenuity.

The book is, unfortunately, destitute of method. The famous tinkler leader, Billy Marshall, keeps turning up where he is least expected—indeed, every left-hand page has the heading "Billy Marshall." This hero sometimes alleged that he was born in 1666: there is a good deal of evidence that he died in 1792, and was then generally believed to be about a hundred and twenty years old. In 1728 (p. 145) the town records of Wigtown speak of a "young Marchall" who was in trouble; and an old wife declared that "she was the wife of Marchall that was hanged." The wording of the record is obscure and reads as if she were also the wife of "young Marchall." But, though "an old wife," she has "two young ones" with her. If "young Marchall" were aged twenty-eight in 1728, and if he were the great Billy, the higher criticism will hint that he and old "Marchall" have been rolled into one, like three Bruces of three different generations in the case of King Robert Bruce (Knyghton made this error); and thus the great Billy would be ninety-two (not a hundred and twenty) when he died. But the higher criticism is fallible. Mr. McCormick keeps insisting that Billy was more or less of Pictish descent, but does not, so far as we observe, define a Pict with scientific accuracy. Holding as we do

that the Picts were a Gaelic-speaking people (with deference to Prof. Rhys), we can easily imagine that Billy had as much Celtic blood as the Macdougals, Kennedys, Mackies, and all the other Maes of Galloway. Who can agree with people that "suppose he was the last of the Pictish kings" (pp. 1, 19)? What are "Pictish moats or mounds" (p. 81)? Probably they are the artificial hillocks common in Galloway, which Dr. Christison regards, with Mr. Clarke, as of the eleventh century. Mr. Neilson attributes the moats of Galloway to Normans of the reigns of David I. and William the Lion. They were crowned by palisades, within which was the fortress. The moats and the Picts have nothing to do with each other; and the fact that Billy Marshall, or any other vagrant, sometimes took refuge in a cave, no more tends to confirm the tradition that Billy was of Pictish descent (p. 91) than the cave-hauntings of Prince Charlie prove Pictish descent for the Stuarts. However, Mr. McCormick avers that Mr. MacRitchie shows that "it is highly probable that Marshall became the surname of a Pict" (p. 360). Again, "Mr. MacRitchie" (p. 376) "also shows that the Marshalls' plan of 'ruddling' or keeling their faces to conceal their appearance is of ancient—probably Pictish—origin." Criminals vagrants naturally disguise their faces, and the Dieri, among other Australian tribes, "ruddle" their faces with ochre; they are not Picts, for all that. Billy had many wives, perhaps on account of his "strongly inherited Pictish tendencies" (p. 461). Now the Picts are said, rightly or wrongly, to have been polyandrous; and there are plenty of polyandrous races, African and Oriental, who are not Picts. These Pictish excursions are wearisome, and not to the point.

Much space is given to a local controversy as to Scott's deriving 'Guy Mannering' from his brother Tom. After some thirty pages of arguing on this question, Mr. McCormick settles it in a sentence. Scott got information from all quarters; his novels and his genius are all his own. It is interesting to note (p. 95) that Lockhart had three volumes of MS. communications from Mr. Train to Sir Walter (so Lockhart writes in 1833), and that these volumes cannot now be found. They are not, it seems, in the catalogue of the Abbotsford Library. It was not nice of Lockhart to tear pages out of a MS. volume of Mr. Train's containing his reminiscences of Scott, and to send them as copy to the printers of his biography. He then returned the mutilated volume, in which Mr. Train recorded this very cool proceeding.

Among *Märchen* heard by Mr. McCormick from the lips of tinklers, he mentions 'The Steed of Bells,' and wishes that he 'had space to record it here.' He might have made space enough by leaving out the long controversy about 'Guy Mannering.' However, the story is well known, being obviously the same as 'The Black Thief' quoted by Thackeray from an Irish chapbook. A curious case of "sexual tabu" is given (p. 305). Women are not permitted to cook "for weeks after a wean is born." "The Marshall mark" (p. 33) is also interesting as a possible survival of the ancient *Hausmarke* (see M. van Gennep, 'De l'Héraldisme de la Marque de Propriété,' 1906).

Despite its desultory diffuseness, Mr. McCormick's book is full, not only of matter for the gypsy specialist and of folk-lore, but also of interesting anecdotes of old Scottish life. The great Billy is said to have been a leader of the Levellers of 1724; Sir Herbert Maxwell and Mr. Train are cited in proof,

but we do not know that Billy's name occurs in contemporary documents. If alive and in Galloway in 1724, Billy, we may be sure, was in the thick of the rioting.

The Chronicle of St. Monica. By Dom Adam Hamilton. (Sands & Co.)—In this volume Dom Hamilton reproduces the chronicle of the English Austin canonesses at St. Monica's in Louvain (they are now settled at Newton Abbot, Devon). This chronicle of events from 1625 to 1644 was well worth publishing, for it presents many features that are attractive and interesting to others than those of the Roman obedience. It consists largely of contemporary sketches of the home life in England of Roman Catholic families during the troubled reign of Charles I., when the community of St. Monica suffered severely from the failure of remittances from the mother country.

"The families of Musgrave, Berney, Fernor, Draycote, Thimelby, Philpot, Jerminham, Gillibrand, Tempest, Pole, and many others are brought before us, while those of Clifford, Bedingfield, Throckmorton, and others which we met with in our former volume, come again on the scene. It is almost startling to find among the Sisters of St. Monica's a daughter of Lord Montagu, of Gunpowder Plot renown; and the Worthington records made it necessary to include from the manuscripts preserved at Newton Abbot a letter of Charles Towneley of Towneley."

Some of the incidents noted in this chronicle are not a little entertaining. Perhaps the most surprising of these is that recorded under 1628-9. In that year Sister Anne More, the daughter of William More of Wells, was professed. Her mother became a Roman Catholic through "a strange accident" that happened in the cathedral church of Wells. A wicked minister preaching there

"railed out of measure against our Blessed Lady and called her a saffron bag.....whereupon there was raised on a sudden such a terrible tempest as frightened them all, and three persons in the church were cast down to the ground, and all of them marked in their bodies, some with half-moons and some with stars. The vile minister notwithstanding ceased not to rail, until at such time as even an heretical bishop, that was there present, bade him come down from the pulpit or he would make him. There being also present two usurers, they alone and no other saw the devil visibly stand by the pulpit in most ugly form, who made mouths at the preacher as applauding his sermon, and afterwards went out on the top of the church and broke down a pinnacle thereof, as also at that time the leads of the clock were all melted with the heat of the tempest and lightning. The minister went out of the town with shame, and, as they say, came to great misery, as also his children prospered not."

This queer tale is in part corroborated by Isaac Casaubon in his 'Adversaria,' written about 1610, wherein it is recorded that a storm of thunder and lightning burst over the cathedral at service time in the days of Bishop Still (1593-1608), with the result that every one present is said to have had the marks of a cross printed on some part of the body. The variant as to the blasphemous sermon seems to have been a pious gloss of Sister Anne More a generation after the event.

The value of this volume is increased by the inclusion of many reproductions of rare engravings or original portraits, and also of carefully compiled pedigrees of the families of Crathorne, Tunstall, Coleman, Stafford, Bartlett, Thimelby, Clifford, Vaughan, Haydock, Roper, and Radcliffe.

Some Curios from a Word-Collector's Cabinet. By A. Smythe Palmer. (Routledge).—No apology is needed for the publication of this interesting miscellany, of which many sections deal with the noteworthy possibilities and vagaries of speech.

Most etymologists write as if they studied only grammars and dictionaries and digests of so-called laws of phonology, but in Dr. Smythe Palmer's "cabinet" many of his specimens of words are presented in their habitat, constructed out of interesting selections from general literature. The article on "flirt," for instance, is enlivened by several scraps of poetry illustrating the suggestion that a fitting bee or butterfly "is no inapt comparison for a fribble or a flirt." For the benefit of readers who are not naturalists it might have been well to point out that the likeness celebrated by poets is purely superficial, the divagations of insects among vegetation being actuated by business methods and the "cupboard" variety of love. That in etymology the obvious is exceptionally treacherous is shown by several good instances of words which "feign relationship"; e.g., sorrow, sorry; scullion, scullery; sew (= to drain), sewer. On this principle we hesitate to connect "human" and "humble," and "groom" with the last element of "bride-groom" (Old English "gome")—pace Dr. Smythe Palmer, as the phonology of *humus*, *χαμαί*, is perplexing, and the early meanings of "groom" seem to disconnect it from "gome." A better group of "widely different words which have grown out of one and the same root" is missed when the suggested connexion of *δύναμις* with Lat. *bonus* is noticed; for this relationship is made more probable by explaining *duo*, "two," as "the hands, the able pair," *probus* as "conspicuously able," *beatus* as "made strong"; cf. Zend *du*, Gothic *taujan*=do, work, English "tool," "duel," and possibly even "imbecile," which our author explains as of Assyrian origin.

The articles devoted to development of meaning, such as the passage from "strength" to "holiness," from "weakness" to "wickedness," are especially valuable, as semasiology is seldom considered sufficiently in etymological study; but we protest against the needless insertion of Greek "*veikein*, to give way, Lat. *vices*, change," among the kindred of "Old English *wican*, to give way," in place of Skt. *vij*, "give way." We cannot imagine why our author, after Kluge and the 'New English Dictionary,' assumes that in the representatives of the verb "flee" a dental spirant has become *f* in all the Teutonic languages except Gothic, when it is so much simpler and more reasonable to assume that an earlier *f* for *p* of an Aryan root *pleuk* was changed to a dental in Gothic; still a radical difference between "flee" and "fly" as to the final sound of their Aryan roots would remain. The least convincing portions of this little work, which ought to help to make the study of English literature and etymology attractive, are sundry attempts to derive European words from Egyptian and Assyrian.

The Cradle of the Hapsburgs. By J. W. Gilbert-Smith. (Chatto & Windus.)—The aim of this book is, in the author's words, to assist "those who visit the fair scenery whereof it treats" to

"reap a riper degree of satisfaction in the natural beauties of the country by a richer knowledge of scenes which, secluded though they be, have yet played their brave part in emblazoning the chronicles of the past."

The "fair scenery" referred to is, of course, that district of the Canton of Argovie which contains the castles of Hapsburg and Lenzburg, than which few regions of Europe are richer, both in historical association and natural beauty. Mr. Gilbert-Smith has scarcely proved equal to the task. His account of the growing fortunes of the Hapsburgs is too discursive and playful to

be valuable, or even lucid; and his history is apt to be inaccurate as well as misleading. For example, John, Duke of Swabia (the murderer of his uncle Albert I.), could hardly "have felt to the full the bitterness of seeing his father die," in view of the fact that he was himself unborn at the time; while the story (related at length) of the romantic circumstances attending the wooing of Albert of Hapsburg and Heilwig his bride, and the tourney held in connexion therewith at Lenzburg by the Emperor Frederick II., is pure legend, and might, perhaps, with other dramatic episodes in this book, be traced to Dr. Wedekind's imaginative pamphlet. With Dr. Walther Merz's masterly monographs on Lenzburg and Hapsburg so easily accessible, it seems a pity that Mr. Gilbert-Smith should not have thought fit to utilize them to a moderate extent, if only to lighten his book with a measure of real history. Of his own style, which is high-flown even to the point of burlesque, and liberally besprinkled with such phrases as "my masters" and "of a truth," the following remark is a fair specimen:—

"It was that fateful hour ere yet the birds had begun to rouse the dewdrops in the pines and flood the air with matins of the morn."

The only merit of the book lies in the illustrations, which are excellent and interesting, with the exception of that entitled 'The Return of the Lost Hapsburg,' which represents, as a matter of fact, a pageant recently held at Lucerne. For the rest, it is matter for regret that the author has chosen a subject worthy of serious treatment.

MR. FISHER'S 'POLITICAL HISTORY OF ENGLAND, 1485-1547.'

MR. FISHER'S protest against some of the criticism in the review of his book in *The Athenæum* of June 1st embodies some misrepresentation. The fact that a reviewer brings forward certain evidence to correct a view put forth by a writer cannot be justly interpreted as a demand for a similar "disquisition" in the book itself. A tolerant and balanced attitude towards scholasticism might have been maintained without any sacrifice of that space which Mr. Fisher gives us to understand was strictly limited by two learned editors. We should certainly not have gathered that he felt any respect for "the great masters of mediæval thought." There was no suggestion, either, of any necessity to treat of thirteenth-century morals—another subject mentioned merely in illustration of a point, and, let it be noted, in nowise quoted, as Mr. Fisher represents, "to prove that there could be no zeal for reform three centuries later." Quite otherwise: the review pointed out that Mr. Fisher's tendency was to postdate the movement towards amendment. The fact that the history of the Chantries Act falls within the succeeding reign does not make it less significant as a sign of the times, and we still think it requires fuller treatment. If the "map of part of England to illustrate the Pilgrimage of Grace" was designed merely to mark the sites of the lesser monasteries dissolved in 1536, is not its title rather misleading? Was not the reviewer justified in expecting to find those greater monasteries at least (such as Whalley Abbey) which actually played a part in the rising? Consideration of space can hardly excuse the neglect of some reasoned treatment of so characteristic a feature of the times as the Tudor tyranny. It was the allusive character of the treatment of this, and still more of the economic question, of which we complained.

It is obvious that there is a problem to face in each case, but it would not require much space to state the problem shortly. A "judicial appraisal" is not necessarily synonymous with a positive conclusion. Mr. Fisher's professed reliance on statistical evidence, and that only, is a dangerous attitude even for the economic historian. Fortunately, he does not put his principle into practice. His quotation of the ballad literature of the times shows that he is open to other kinds of evidence. We complained merely of his neglecting evidence which told on the opposite side. It is significant that the only attempt which he makes at appraisal is to be found in an appendix.

We should deprecate any mere "guess," especially if it were the economic commonplace with which in his protest Mr. Fisher sees good to furnish us. Is it not "guesswork" rather than evidence which underlies the oft-repeated thesis of the continuity of Lollardy in England? Here at least is a case where Mr. Fisher has not "preferred silence to guesswork."

CANNING AND THE SECRET INTELLIGENCE FROM TILSIT.

THE excellent relations which exist today between the crowns and peoples of England and Denmark have fortunately enabled their scholars to regard the causes of certain historical events, which had unfortunate consequences to both nations, in the light of an academic problem.

The question before us has attracted much attention during the past ten years, and interest in it will be sustained by the publication of the recent volume of the Royal Historical Society's *Transactions* (N.S. xx.), containing a full résumé of a paper read before the Society in November last by Dr. J. H. Rose under the above title. It will, however, be apparent from the briefest examination that the paper printed here corresponds closely with an article in *The Edinburgh Review* of April, 1906, and reference to that article will be found essential for a comprehension of the Historical Society's paper. Moreover, we are here reminded that Dr. Rose has contributed studies on this subject to the pages of *The English Historical Review* in 1896 and 1901, whilst more recently he has also discussed the controversial aspects of the question in *The Spectator*. Reference to his important articles in *The English Historical Review* will, however, enable us to ascertain that Dr. Rose has materially altered his views both of the nature of the intelligence received by Canning and of the justification thereby afforded to the latter's foreign policy. A careful examination of these several versions might possibly reveal some inconsistencies and inevitable repetitions, but it is only fair to the author of the paper, presented here in outline and somewhat amplified in *The Edinburgh Review*, to regard his earlier essays as virtually superseded by his later researches and the new arguments founded on them. We must reluctantly admit that these do not strike us as perfectly convincing, although they are stated with the learned author's usual skill. Questions of fact, however, cannot be decided by mere force of historical art, and to most of us the essential fact at issue is this—whether Canning did or did not receive on July 21st, 1807, intelligence, from a still undiscovered source, of the hostile designs of France and Russia. The importance of this single fact for the justification of the minister's action against Denmark may not be supreme, but as a

fact it has always lacked verification, owing to the deliberate concealment of the source of the intelligence referred to.

On a previous occasion Dr. Rose appears to have suggested in the pages of *The English Historical Review* a solution of the mystery by demonstrating from the contemporary official dispatches that this intelligence might have been conveyed to Canning by an agent at Tilsit who was himself the bearer of alarming advices from the British mission near the spot. This theory, however, seems to have been completely disposed of by a writer in *The Athenæum*, who pointed out that the intelligence in question was not received before July 23rd. Dr. Rose, admitting the force of this correction, has now set himself to reconstruct his argument upon the base of a much wider hypothesis.

This, indeed, can be gathered from the title of his paper, which discusses the "secret intelligence" from Tilsit received by Canning between July 16th and 23rd. But we might at once object that the only intelligence which is still a secret is that alleged to have been received on July 21st. From this obvious circumstance Dr. Rose's later theory that the decisive intelligence was received through several of the usual diplomatic channels as early as July 16th, and that the unknown intelligence received on July 21st was merely confirmatory, loses much of its point. It is true that he lays stress on the probable importance of what he pointedly describes as a "mutilated" dispatch, in the shape of an extract from a private letter from Memel received by Garlike, the British Minister at Copenhagen, on July 4th, and forwarded by him to Canning; but this brief excerpt has certainly no such importance as Dr. Rose repeatedly attributes to it. It is evidently the only portion of a newsletter (in which Sir Robert Wilson's hand is surely visible) that related to the political situation, and as such it was enclosed by Garlike. No other conceivable motive for its "mutilation" by Garlike can be suggested; but Dr. Rose appears to have fallen into the error of supposing that it was purposely abridged by the Foreign Office "as it stands in our archives." On the contrary, it has remained throughout in the exact state in which it was received.

Dr. Rose, indeed, appears to have been somewhat unfortunate in his interpretation of the data on which he has worked for the exposition of the transmission of this earlier intelligence. He appears to have forgotten that, on his own showing, this "mutilated dispatch" was conveyed to Copenhagen by a certain Capt. Harvey in the cutter *Princess of Wales*, which left Memel, as he tells us, on June 26th. Now, as Capt. Harvey proceeded forthwith to England with his official dispatches (containing, as Dr. Rose has strangely failed to notice, precisely similar information), the private newsletter which he had handed to Garlike could scarcely have taken precedence of those dispatches. Dr. Rose, however, tells us, on another page, that Capt. Harvey left Memel before June 22nd; whilst in correcting a suggestion made by a writer in *The Athenæum* with regard to the movements of General Clinton he has failed to notice that his own dates are not in agreement with Wilson's 'Diary,' confirmed by the official documents.

Doubtless these small slips are of no great moment, and do not, like his earlier error regarding Mackenzie's arrival, invalidate the author's argument. No one would dispute the fact as demonstrated by Dr. Rose that momentous intelligence had reached the English Government on July

16th, or even that a naval demonstration in the Baltic was virtually decided on by July 19th. This, however, is only an intelligent anticipation of Canning's action in certain circumstances, and it becomes of secondary importance in view of the fact that it was upon other and (as alleged by himself) definite intelligence that Canning finally acted. But if the actual resolution to seize the Danish fleet was indeed taken before July 22nd, we think that it would be desirable to produce some direct documentary evidence of the fact to rebut the existing evidence of a different intention. Francis Jackson's 'Diary,' which is the only authority cited by Dr. Rose, contains no such statement.

Another argument advanced by Dr. Rose in support of his theory of an earlier ministerial decision on the above point is based upon the orders issued by the Admiralty, indicating considerable naval activity on July 17th or 18th. But apart from the official explanations given of these preparations, it may be observed that, as all the ships required for any possible contingency had already been ordered on July 18th, the mere cessation of activity in this direction can scarcely be regarded as significant, especially as July 19th was a Sunday, and on the 21st the situation was wholly changed.

In advancing his further hypothesis as to the great influence which the supposed preparedness of the Danish fleet must have exerted upon the premature decision of Canning, Dr. Rose is again, we believe, under a slight misapprehension of his authorities. His version of the matter is that Canning, having received private information from Lord Pembroke on this subject, administered on July 10th a most severe rebuke to the British Minister at Copenhagen for neglecting to send a report to this effect. As a matter of fact Canning's reproach, which is certainly remarkable for its severity, was provoked by Garlike's default in connexion with transmitting news from Poland and current negotiations with the Danish Foreign Office, and the subject of the Danish fleet is not even mentioned in it. We imagine that Dr. Rose (misled by Garlike's disingenuous exculpation) has confused this notable dispatch with another official letter of the same date which rather abruptly reminds the minister that he has not sent in his periodical report about the Danish fleet. Garlike had in fact furnished a report only six months previously which, like the subsequent report (which Dr. Rose quotes rather unfairly), showed a very forward state of preparation in the Danish dockyards. He actually admits, moreover, in forwarding the later report as requested, that it is "impossible to describe a more forward state of a fleet in ordinary. It showed that possibility of a rapid armament here which events might produce." And yet Dr. Rose would have us believe that Garlike's "exculpation" was received too late to prevent Canning from acting under the impulse of an imaginary danger. As a matter of fact, the danger was neither greater nor less than Canning supposed, and he certainly showed no undue anxiety on the subject.

We might take exception to other arguments advanced on what appear to us to be insufficient premises; but we will pass on to Dr. Rose's own conjectural solution of the mystery connected with the receipt of Canning's "secret intelligence" on July 21st, 1807.

Here the author of this paper appears at his best, and his reasoning from the facts at his command is decidedly acute, though unfortunately his resources are

somewhat limited. We are inclined to agree with Dr. Rose in considering that it is improbable that the information in question was furnished by the Russian Ambassador in London, though for a different reason from that which he puts forward. Dr. Rose considers that it is unlikely that this minister would have risked injury to his own prospects on the eve of a change of national policy; but, in the first place, the certainty of this development was not admitted for some time to come by a large number of influential Russians, whilst it is clearly proved by printed foreign State papers (which Dr. Rose appears to have overlooked) that both Alexander and Napoleon regarded the Russian minister with the deepest distrust. We should be inclined to believe, then, that the latter was incapable of giving this information, for the mere reason that it was carefully withheld from him by his Court, though he might possibly have obtained it in some other way, for we know that he sent important intelligence to Canning received from a private source at Altona in this very month of July.

Dr. Rose appears in the *Historical Society's Transactions* to prefer the more obvious solution indicated by Canning's own statement, that this intelligence was received "direct from Tilsit," and therefore that it must have been forwarded by Lord Leveson-Gower. It will be remembered, however, that on a previous occasion Dr. Rose expressed a similar opinion with some confidence, designating, with full details, a means of communication which has been proved to have been inoperative. But apart from technical difficulties of this kind, Lord Gower's claims can be summarily dismissed by referring to the dispatch addressed to him on July 21st by Canning himself. Here we read that "nothing whatever" had been received from Lord Gower since June 26th, on which day we know that he did not transmit the intelligence in question. It is perhaps unfortunate, for another reason, that Dr. Rose should have failed to notice this dispatch of July 21st; for in it Canning also confides to the ambassador his inability to attach much importance to those advices which Dr. Rose regards as the real "secret intelligence" from Tilsit. It is interesting to compare this attitude with the electrical effect produced by the intelligence which Canning must have received later in the same day from an unknown source, under the impulse of which he wrote the famous dispatch to Brook Taylor which has furnished the text of every disquisition on the present subject.

Dr. Rose, however, is unable to admit that the plain words of this dispatch have the significance that has always been attributed to them. He would have us believe, in fact, that this was part of a game of political bluff which the English minister was playing, always with the best intentions. Fortunately the fact that Canning attached a genuine importance to this incident is proved by a circumstance which is equally rare and curious. We know the text of the dispatch of July 22nd, 1807, from a copy in an entry-book made from Canning's draft. But to the fair copy prepared for his signature the minister added a postscript in his own hand which was meant only for the information of the trusted plenipotentiary to whom the letter was addressed; and buried in the archives of the British legation at Munich, it was indeed safe from curious eyes. The postscript is as follows: "You will of course not mention to the Danish ministry the circumstances attending the communication of this intelligence."

The point, therefore, is of real importance, because, as the enemies of Canning and of England found at the time, this allegation of definite intelligence served as a brazen shield against spiteful charges of craft and inhumanity. We know, of course, that the inevitable disclosure of a dangerous conspiracy against this country has been made in the fullness of time. Again, we can easily be wise after the event, and argue that, by reading from a concurrence of political omens, Canning and his colleagues might have been long forewarned; but all this has no direct bearing on the historical problem which Dr. Rose has attempted to solve by a purely destructive theory.

In criticizing with so much freedom Dr. Rose's latest contribution to the Tilsit controversy we feel that we have done scanty justice to the many interesting details that are to be found in his paper or to his admirable résumé of the foreign relations of this country with the continental powers. These are the higher walks of history in which Dr. Rose makes such a distinguished figure, and it is chiefly because we feel that he is a less trustworthy guide in exploring the obscure bypaths of research, that we have indicated some objections to certain conclusions which might be accepted on the strength of his authority.

In striking contrast to this inconclusive study is a paper contributed to the same volume of *Transactions* which illustrates the effectiveness of an exhaustive method of research, even when applied to the elucidation of an historical fact of minor importance. Sir Harry Poland is to be congratulated on his successful exposition of the true version of Canning's famous "Rhyming Dispatch," though he has certainly experienced some good fortune in recovering all the contemporary documents requisite for this purpose.

We may add that the volume contains also the presidential address of Dr. William Hunt, an eloquent and scholarly appeal for a fuller recognition of the literary and artistic method of historical study, together with an important contribution by Prof. Pelham and several notable papers based on original research.

'THE ARAMAIC PAPYRI OF ASSUAN.'

Queen's College, Oxford, June 8, 1907.

WILL you allow me to take this opportunity of correcting a misapprehension which I see your reviewer of 'The Aramaic Papyri of Assuan' shares with the other reviewers of the work both in this country and on the Continent? Mr. Cowley and myself are individually responsible only for the articles to which our names are attached. For the translations and commentary, though representing our joint work, I must bear the full responsibility; for whatever faults there may be in them Mr. Cowley is not accountable. The misapprehension has doubtless been due to my reference in the Preface to Mr. Cowley's decipherment of the texts. My reference, however, was to the original texts, which, as will be seen from the photographs, contain passages which were extremely difficult to read, and the settlement of which we owe to Mr. Cowley's acuteness.

Against your reviewer's suggestion that the Jews of Assuan may have been the descendants of a pre-exilic colony, it must be remembered that their proper names are of an exilic rather than of a pre-exilic stamp.

A. H. SAYCE.

** Without wishing to anticipate the controversy which a close study of the proper names found in the Aramaic papyri edited by Prof. Sayce and Mr. Cowley is likely to

call forth, one is even now justified in saying that there is quite as much in favour of their pre-exilic as of their post-exilic origin. Prof. Bacher's view that the names are not Judaic at all, but belong to the Northern Kingdom (*Jewish Quarterly Review*, April), will probably not lack opponents, but it serves to show what scope there is here for differences of opinion.

With regard to the exact share of responsibility attaching to the scholars whose names appear on the title-page of the edition, students and reviewers will alike be grateful to Prof. Sayce for his clear statement on the matter.

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 De Vries (H.), Plant-Breeding, 7/6 net. Comments on the experiments of Nilsson and Burbank.
 Graham (J. W.), The Destruction of Daylight, 2/6 net. A study in the smoke problem.
 Gray (A. A.), The Labyrinth of Animals, Vol. I., 21/ net. Including Mammals, Birds, Reptiles, and Amphibians.
 Herrick (A. B.) and Boynton (E. C.), American Electric Railway Practice, 12/6 net.
 Jost (L.), Lectures on Plant Physiology, 21/ net. Authorized English translation by R. J. H. Gibson, with 172 illustrations.
 Knox (C. E.), Electric-Light Wiring, 8/6 net.
 Memoirs of the Department of Agriculture in India, February, 1907: an Account of the Genus Pythium, &c., by E. J. Butler, 6/6 net.
 Sandow (E.), The Construction and Reconstruction of the Human Body, 12/6 net. A manual of the therapeutics of exercise, with a Foreword by Sir A. C. Doyle.
 Sewell (A. J.), The Dog's Medical Dictionary, 5/. An encyclopedia of the diseases, their diagnosis and treatment, and the physical development of the dog.
 Snell (F. C.), The Distribution of Electrical Energy, 18/ net.

Fiction.

Adams (A.), Reed Anthony, Cowman, 6/. A story of a cowman's life written in biographical form.
 Beckett (A.), Emancipation, 6/. A woman's question considered in story.
 Bennett (A.), The Grim Smile of the Five Towns, 6/. Thirteen stories from the Pottery district.
 Benson (R. H.), A Mirror of Shalott, 6/. Tales of the supernatural told at a symposium.
 Bowden (Mrs.), Nella of Pretoria, 6/
 Dawe (C.), The Life Perilous, 6/. A tale of the Spanish Inquisition.
 De Selincourt (H.), The Strongest Plume, 6/
 Hewlett (M.), The Life and Death of Richard Yen-and-Nay, 6d. For review of first edition see *Athen.*, Nov. 24, 1900, p. 679.
 Howard (K.), The Bachelor Girls, 6/. Relates their adventures in search of independence, with illustrations by R. Clavering.
 Loring (A.), The Shadow of Divorce, 6/
 Montresor (F. F.), The Burning Torch, 6/. A tragic love tale.
 Nelson Library Series: The Incomparable Bellairs, by A. and E. Castle; Robert Elsmere, by Mrs. Humphry Ward; Quisante, by A. Hope, 7d. net each.
 Vachell (H. A.), John Charity: a Romance of Yesterday, 2/6 net. Containing certain adventures and love-passages in Alta California of John Charity, yeoman of Cranberry-Drears in the county of Hampshire, England, as set down by himself. A new edition at a reduced price.

General Literature.

Annual of the University Club. Details of the forty-third year (1907-8), of 'The University Club' of New York, which is designed for graduates.
 Foin (C. Le), Reflections of a Frivolous Philosopher, 2/6 net.
 International Genealogical Directory, 10/6 net. Contains addresses of people interested in genealogy, &c.
 London and Suburbs Trades' Directory, 1907, 15/. With a Gazetteer of England.
 Martin (R.), The Non-Commissioned Officer's Pocket-Book, 2/6 net.
 Riquet à la Houppie. A specimen of the excellent work of the Ezrany Press. Two versions of the well-known tale of Mother Goose, one from Perrault, the other from a MS. of the seventeenth century in the Mazarin Library, Paris.
 Routledge's New Universal Library Series: Liber Amoris, by W. Hazlitt; Old St. Paul's, by W. H. Ainsworth; Notes Ambrosiane, by J. Wilson, edited by J. S. Moncrieff, Introduction by J. H. Millar; Lucretius, translated by H. A. J. Munro; Rejected Addresses, by H. and J. Smith; The Table-Talk of John Selden, Preface and Notes by S. W. Singer, Text revised by W. S. W. Anson, price 1/ net each.
 Ruskin (J.), Writings: Selections, 3/6. With Biographical Introduction by W. Sinclair. Edina edition.
 Scofield (D.), A Holiday in Hades, 2/6. With an Introduction by C. St. John Priestley.
 Tait (J.), Tait's New Seamanship, 2/6 net. A comprehensive work specially adapted for young seamen.
 Thirlmere (R.), The Clash of Empires, 2/6 net. A study of the rivalry between the Germans and ourselves as exemplified in current politics, journalism, &c.
 Unknown Power behind the Irish Nationalist Party: its Present Work and Criminal History, by the editor of 'Grievances from Ireland,' 5/ net.
 Van Sommer (A.) and Zwemer (S. M.), Our Moslem Sisters: a Cry of Need from Land of Darkness, interpreted by those who heard it, 3/6 net.

Pamphlets.

Bottomley (G.), Chambers of Imagery, 1/ net.
 Butler (A. G.), Hodge and the Land, 1/ net. Verse presenting a countryman's ideas on contemporary events.
 Galton (F.), Probability, the Foundation of Eugenics, 1/ net.
 The Herbert Spencer Lecture delivered on June 5.
 Hunter (R.), The Preservation of Places of Interest or Beauty, 6d. net. A lecture delivered at Manchester University on Jan. 29.
 Twentieth-Century Problem, by A. W. O. E., 6d. net.

FOREIGN.

Theology.

Erb (W.), Untersuchungen zur Geschichte der Hebräer: Part I. Elin, Elisa, Jona, 4m.
 Pfeleider (O.), Die Entwicklung des Christentums, 4m.

Law.

Hirzel (H.), Themis, Dike, u. Verwandtes: ein Beitrag zur Geschichte der Rechtsidee bei den Griechen, 10m.

Poetry and Drama.

Shelley (P. B.), Versi scritti fra i Monti Euganei, translated by G. S. Borotto.
 Wagner (R.), Œuvres en Prose: Vol. I. Gesammelte Schriften, translated by J. G. Prod'homme, 3fr. 50.

Philosophy.

Wundt (M.), Der Intellektualismus in der griechischen Ethik, 2m. 80.

History and Biography.

Bourgin (G.), Histoire de la Commune, 1fr.
 Colin (Comm.), L'Infanterie au dix-huitième Siècle: La Tactique, 6fr.
 Kalken (F. van), La Fin du Régime espagnol aux Pays-Bas, 5fr.
 Nolhae (P. de), Pétrarque et l'Humanisme, New Edition, 2 vols.
 Paris in 1814: Journal inédit de Madame de Marigny, 5fr.
 Pastor (L.), Geschichte der Päpste seit dem Ausgang des Mittelalters: Vol. IV. Part II. Adrian VI. u. Klemens VII., 11m.
 Welvert (E.), Lendemains révolutionnaires, 7fr. 50.

Geography and Travel.

Fred (W.), Indische Reise. A collection of excellent illustrations and descriptions of things worth seeing in India, Indian travelling, &c., by a well-known Austrian journalist.

Philology.

Adam (L.), Über die Unsicherheit literarischen Eigentums bei Griechen u. Römern, 4m.
 Ansfeld (A.), Der griechische Alexanderroman, 8m.

Bulletin international de l'Académie des Sciences de Cracovie: Classe de Philologie, Nos. 1-2.
 Laurand (L.), De M. Tullii Ciceronis Studiis Rhetoricis, 3fr.
 Stucken (E.), Astralmythen der Hebräer, Babylonier, u. Aegypter: Part V. Mose, 14m.

Science.

Barkhausen (H.), Das Problem der Schwingungserzeugung, 4m.
 Bulletin international de l'Académie des Sciences de Cracovie: Classes des Sciences mathématiques et naturelles, Nos. 1-3.

Launay (L. de), L'Or dans le Monde, 3fr. 50.
 Ruhmer (E.), Drahtlose Telephonie, 6m.

General Literature.

Binet-Valmer, Le Gamin tendre, 3fr. 50.
 Diemer (M.), Maître Josias: un Conte du vieux Strasbourg, 3fr. 50.
 Rolland (M.), Tu ne tueras point, 3fr. 50.
 ** All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS. LONGMAN have nearly ready a new book by Prof. William James entitled 'Pragmatism: a New Name for some Old Ways of Thinking,' which is sure to attract a great deal of attention.

MR. UNWIN will publish soon a book entitled 'The Awakening of a Race,' by Mr. George E. Boxall, author of 'The Anglo-Saxon: a Study in Evolution.' In this work the author has traced briefly the present tendencies of thought in civilized countries, with a view to estimating the trend of events in the near future. He notes the decay of ideals in civilized lands, and prophesies a new development of religion.

MR. WARWICK WROTH has a new book in hand which will supplement his 'London Pleasure Gardens of the Eighteenth Century,' entitled 'Cremorne, and the later London Pleasure Gardens.' It will give an account of some of the more notable taverns and tea-gardens, which were popular during the early years of the last century, in various parts of London and the suburbs. The work will contain much curious information, derived from forgotten newspapers and stray handbills, and will be illustrated by many views, plans, scenes, and facsimiles. It will be published by Mr. Elliot Stock.

'MY LORD OF ESSEX' is the title of an historical novel which Sir Isaac Pitman & Sons will shortly publish for Mrs. Charles Brookfield. The story deals with some incidents in the career of Queen Elizabeth's favourite courtier, Robert Devereux, whose descendant, Lord Hereford, has accepted the dedication of the book. The author's husband has arranged with Mr. Lewis Waller to prepare a dramatized version of the story.

THE family of the late Dr. Story, Principal of Glasgow University, having in view the preparation of a memoir, will be most grateful if any one possessing letters from him will communicate with them at 30, Lilybank Gardens, Hillhead, Glasgow.

THE UNIVERSITY OF OXFORD, which has recently established a School of Modern Languages, is following this up by founding a Taylorian Professorship of German Language and Literature, to which it expects to elect next month. This is a new departure of good promise for the future of German studies in England. We hope that before long the University may be able to do something similar for French.

MR. JAMES DOUGLAS is contributing to *The New York World* a series of character-studies of English men of letters. The first will deal with Mr. George Bernard Shaw.

A MEETING was held in the hall of Trinity College, Cambridge, on the 1st inst. for the purpose of founding a memorial to Frederic William Maitland. Resolutions were carried to the effect that a personal memorial should, if possible, be obtained and placed in the Squire Library, and that the balance of the fund to be raised should be given to the University for the publication of works or arrangement of occasional lectures or otherwise, as the managers of the fund should deem best. There were a great many speakers at the meeting, too many by far for the time allotted; but Dr. S. H. Butcher, M.P., Prof. Dicey, Prof. Tout, the Master of Trinity, and Prof. Westlake were able to say distinctive and impressive things about Maitland and his work.

In the mind of more than one speaker were recollections of a similar occasion when a meeting was held to found a memorial to Henry Sidgwick, when Maitland himself made a speech which will never be forgotten by any one who heard it. Prof. Clark suggested that a bronze bust would make the best personal memorial. The short speeches made in the last half-hour included one by Prof. W. J. Whittaker, who spoke as a pupil of Maitland.

We are glad to see the increasing recognition of men of letters in academic circles. Mr. Stuart J. Reid is to receive on the 25th inst. the degree of D.C.L. from the University of Durham. In this case the recognition is specially apt, since Mr. Reid is a native of Newcastle-on-Tyne, and his latest book, as our readers may remember, is a *Life of Lord Durham*.

THERE can be but few persons now living who met Sir Walter Scott. One of these interesting links has been broken by the death, at Edinburgh, on Sunday last, of Mr. George Croal, who had reached the great age of ninety-seven. In 1827 Mr. Croal was present in the Assembly Room when Scott made the first open avowal of the authorship of the *Waverley Novels*. A year later he was at Abbotsford, when Sir Walter asked him to play some Scots airs on the piano. Mr. Croal met James Hogg at Mount Benger, and he was the first to arrange for the piano and to publish the Shepherd's pastoral song "When the kye comes home." So long ago as 1858 Mr. Croal published a narrative poem entitled 'Eaglesward,' and in 1894 he published his 'Living Memoirs of an Octogenarian.' His father, it may be added, was sub-editor of the old *Caledonian Mercury*.

THERE has been some correspondence in the Scottish newspapers regarding the delay about the proposed Carlyle Memorial in Edinburgh, the idea of which originated as far back as December, 1895. The appeal brought a response of only 199l. from ninety-two subscribers; while the suggested bronze replica of the Boehm statue at Chelsea would cost

about 550l. There was an alternative proposal for a medallion in St. Giles's Cathedral; but even for that the subscriptions are short by at least 100l. A meeting in the late autumn will probably be held with a view to giving the necessary stimulus to the movement.

At the last meeting of the Committee organized for the purchase of Coleridge's Cottage at Nether Stowey it was announced that sufficient money had been received or promised to purchase the cottage, but 200l. was required for its upkeep. An appeal is now made for this sum to all lovers of English poetry and letters. Subscriptions should be sent to the Treasurer, the Rev. W. Greswell, Dodington Rectory, Somerset.

A NEW 'Lorna Doone,' edited and illustrated by Mr. and Mrs. H. Snowden Ward, is promised for the autumn by Messrs. Sampson Low. The volume will include another less-known "Doone" story by Mr. Blackmore, as well as a lengthy introduction and copious notes. The editors ask any one who can throw original light on the traditions of the Doones, Ridds, &c., to communicate with them at Hadlow, Kent.

A PORTION of the library of Mr. E. S. Willard, who is giving up his country house, will be sold at Messrs. Sotheby's during the early part of July. The books to be sold include a virtually complete collection of first editions of Mr. Swinburne's works, including many rare pamphlets and poems privately printed, French and German translations of 'Atalanta in Calydon,' 'Chastelard,' 'Lus Veneris,' &c., and other contributions to papers and magazines from about 1850 onwards. There are also many books printed on pure vellum by the Kelmescott, Vale, Essex House, Eragny, and other presses, and several which were specially illuminated for Mr. Willard.

COUNT DE FRANQUEVILLE is publishing 'Histoire de Bourbilly.' This fine Burgundian castle was bought by his grandfather, and restored by himself. It belonged to the grandfather and grandmother of Madame de Sévigné, a couple who had an eventful history, the gentleman killing himself in shooting, and the lady being canonized as Sainte Chantal. The saint's famous granddaughter was born there, and her cousin, Bussy-Rabutin, lived hard by.

PROF. HEINRICH ADOLF KÖSTLIN, whose death in his sixty-first year is announced from Cannstatt, held the Chair of Theology at the University of Giessen from 1895 to 1901, and was the author of a number of theological works. He took a great interest in church music, and wrote several interesting books on this subject, among them 'Die Musik als Christliche Volksmacht,' 'Luther als Vater des evangelischen Kirchengesangs,' and a 'Geschichte der Musik.'

THE names of the fortunate winners of several prizes at the disposal of the Académie Française were announced at the end of last week. The more important of the thirty divisions of the

Prix Montyon included an award of 1,500fr. to M. Marius Roustau for his work on 'Philosophes et la Société française au XVIII^e Siècle'; and six awards of 1,000fr. each to Madame Edgy for 'La Servante,' Madame Alberich-Chabrol for 'L'Offensive,' M. Achille Millien for 'Chants et Chansons,' M. Georges Lechartier for 'L'Irréductible Force,' Commandant Edmond Ferry for 'La France en Afrique,' and Prince Louis d'Orléans et Bragance for 'A travers l'Hindo-Kush.'

THE Prix Furtado, of the value of 1,000fr., goes to M. Henri Mazel for his book 'Ce qu'il faut lire dans la Vie'; the Prix Fabien, of 3,200fr., is divided into three, one award of 1,000fr. going to M. Etienne Béchaux for 'La Question agraire en Irlande au XVIII^e Siècle'; the Prix Jules Favre is equally divided between Madame Jeanne Cazin and Madame Chabasseur; M. J. Aulagne receives the larger portion of the Prix Juteau-Duvigneaux; whilst the first prizes in the Charles Blanc and Jouy foundations go to M. Prod'homme and M. Pierre Mille respectively, in the latter case for his work entitled 'Sur la vaste Terre.' The other prizes in the gift of the Academy will be announced at future meetings.

THE death of M. Clovis Hugues removes a prominent figure from the ranks of French literature and journalism. M. Hugues was a native of Ménerbes (Vaucluse), where he was born on November 3rd, 1851, becoming a journalist at the age of twenty. He was elected to the Chamber of Deputies in 1881, and was for many years prominent in French political life. His claim to notice in this place is his considerable output of literary work, which includes many volumes of prose and verse. His 'Poèmes de Prison,' 1875, was composed during three years of incarceration. He also wrote "romans de mœurs parisiennes" and "romans villageois," as well as comedies and tragedies which have been produced on the stage. Madame Clovis Hugues is well known for her sculpture, and has been an exhibitor at the Salon since 1886.

'MÉMOIRES D'ANONYMES ET D'INCONNUS, 1814-1850,' edited by Paul Ginisty, appears this week through the Librairie Charles Delagrave.

M. GEORGES TASCA has written a lengthy work on 'La Question agraire' in the various countries of the world. The first volume, dealing with Roumania, England, and Ireland, has just appeared. The next will be devoted to Germany, Russia, &c.

RECENT Parliamentary Papers of interest to our readers are: Report on Schools, Public and Private, in the North of Europe (8d.); Summary of Figures relating to State-aided Secondary Schools in England (1d.); List of Public Elementary Schools and Certified Efficient Schools in England (3s. 4d.); and Report of the Comptroller-General of Patents, Designs, and Trade Marks, with Appendices, for 1906 (6d.).

SCIENCE

THE ROYAL OBSERVATORY,
GREENWICH.

THE BOARD OF VISITORS OF THE ROYAL OBSERVATORY held their annual meeting last Saturday, Lord Rayleigh, President of the Royal Society, being Chairman; and, as usual, a number of distinguished astronomers were invited to the establishment on the occasion. The Astronomer Royal, Sir W. H. M. Christie, presented his Report on the history of the Observatory during the past year, and its condition on the 10th of May. No important alterations in the buildings or instruments have been made, but the record of work shows that there has been no diminution in its amount in any of the numerous departments. Of these the Transit Circle stands, of course, first. The sun, moon, planets, and fundamental stars have been regularly observed on the meridian as in previous years. The special star-list now under observation consists of those of the ninth magnitude and brighter between the limits 24° and 32° of north declination, serving as reference stars for the Oxford astrographic zones. A second Nine-Year Catalogue, for the epoch 1900, containing the places of stars observed between 1897 and 1905, is in course of preparation, and it is hoped that it will be ready for press before the end of the year. It will be divided into two sections: Part I., Fundamental and Zodiacal Stars; Part II., Astrographic Reference-Stars. A large number of proper motions, deduced from comparisons between those stars which were also contained in the Carrington and Groombridge catalogues, have been used by Mr. Eddington in an important paper presented to the Royal Astronomical Society on the systematic motion of the stars. Three type-written copies of Mr. Cowell's discussion of the Greenwich meridian observations of the moon from 1750 to 1901 have been made, and the original manuscripts made into twenty-eight bound volumes. The altazimuth has been employed as in preceding years, and it has also been used regularly for extra-meridian observations of the moon during the first and last quarters of each lunation. The agreement of the results with those obtained from the meridian observations is very satisfactory. The lunar crater Mösting A has, from 1905 to the present time, been observed on all practicable occasions. Some interruptions have occurred in the use, according to the new system, of the reflex zenith tube, on account of changes in the staff; but since October a large number of stars besides γ Draconis have been observed, most of these both in the morning and evening. Occultations of stars by the moon have been observed with the equatorials. Some repairs had become necessary in the 28-inch refractor; but Mr. Lewis obtained a number of observations of double stars of short period, as well as measures of the equatorial and polar diameters of Jupiter. With the 26-inch refractor several photographs of Neptune and its satellite were obtained; with the 30-inch reflector besides photographs of planets and comets, the new faint satellites of Jupiter were photographed. The astrographic equatorial is under the charge of Mr. Hollis; the work last year chiefly consisted of replacing chart plates which, though satisfactory in other respects, were found, owing to slight photographic defects, to be unsuitable for reproduction of enlarged prints. The photo-

heliographic observations have, as in many previous years, been under the immediate superintendence of Mr. Maunder, and have been regularly continued, supplementary photographs being received from Kodakánal, Dehra Dún, and Mauritius. The solar activity, as shown in the numbers and areas of sunspots, manifested some remarkable fluctuations during the past year. Some of the largest groups of the recent period of maximum were observed in December, January, and February; and a large number of these were visible to the naked eye, some even as late as the beginning of May.

The Magnetical and Meteorological Department is under the immediate charge of Mr. Bryant. Of the former it is only necessary to say that the magnetic elements for 1906 (from observations made in the Magnetic Pavilion, which are thus free from any disturbing effect of iron in the Observatory buildings) are—mean declination, $16^{\circ} 3' 6''$ west; mean horizontal force, $4' 0174$ in British units and $1' 8524$ in metric units; mean dip (with 3-inch needles) $66^{\circ} 55' 17''$. Of the latter, the following items may be interesting. The mean temperature of 1906 was $50^{\circ} 5$, which is $0^{\circ} 9$ above the average for the previous 65 years. The highest temperature recorded during the twelve months ending April 30th was $94^{\circ} 3$, on August 31st; the lowest $19^{\circ} 8$, on December 30th. The mean daily horizontal movement of the air was 280 miles, which is 2 above the average of the preceding 39 years. The greatest recorded movement was 936 miles, on February 20th; and the least, 54, on November 13th. The greatest recorded pressure of the wind was 23 lb. on the square foot, on March 19th; and the greatest hourly velocity 50 miles, on February 20th. The number of hours of bright sunshine was 1,687 out of 4,457 during which the sun was above the horizon, so that the mean proportion for the twelve months ending April 30th was 0.379, constant sunshine being represented by 1. The rainfall for the same year was 23.86 inches, which is 0.26 less than the average for the 65 years since the record began in 1841.

Amongst extraneous works, the most important is the investigation, by Messrs. Cowell and Crommelin, of the perturbations of the planets on Halley's comet, with the view of determining the circumstances of its next return to perihelion in the spring of 1910; the results are being published in the *Monthly Notices* of the Royal Astronomical Society. The comet will probably become visible towards the end of 1909—perhaps with powerful telescopes by the end of next year.

The Astronomer Royal finishes his Report with some remarks on the vexed question of the danger of disturbance to the observations from the effects of the new electric generating station of the London County Council, inconsiderately placed very nearly in the meridian of the Observatory. A Committee was appointed by the Government in July to consider this question, occasion for which ought never to have arisen, and a report presented to Parliament. In this

"they make definite recommendations as to the working of the generating station, and if these are all strictly carried out, it may be hoped that the work of the Observatory will not be seriously interfered with, though further experience, when the generating station is completed and in full work, may modify this view. The recommendation of the Committee that the question as to the effects of vibration and discharge from chimneys should be further reviewed after, say, two years, is of great importance for the protection of the Observatory in the future.....The danger to be

feared from the chimneys and the heated gases they discharge in the immediate neighbourhood of the Greenwich meridian is more insidious, as the effect on the accuracy of observations of stars near the north horizon may only become apparent in course of years, when it is found that the results are untrustworthy from this cause. The recommendations of the Committee in this respect represent the minimum which is absolutely necessary, and a further reduction in the height of the chimneys may be required to safeguard the Greenwich meridian work."

PROF. ALFRED NEWTON, F.R.S.

ZOOLOGICAL science and the University of Cambridge have both suffered a loss that will be deeply and widely felt by the death of Prof. Alfred Newton on Friday week last. To zoology he was the pattern and exemplar of the cultivated student, who spared no pains to present a finished and elegant study of every subject with which he dealt; zoologists of our day are not likely to write essays which will stand comparison with Newton's article 'Ornithology' in the ninth edition of 'The Encyclopædia Britannica.'

To Cambridge Newton was not only a force and a great influence, but he had also the extraordinary merit of understanding his own limitations, and, while unable to criticize the work of Frank Balfour, Adam Sedgwick, and W. Bateson—work which many men would have hindered—he gave them the most ungrudging and kindly assistance. It is now not unusual in Cambridge for dons to be at home on Sunday night; but Newton's Sunday evenings were started many years ago, and brought together men of the most varied types and ages, united only by their interest in natural history and regard for the Professor.

His love of animals found expression in the good work he was able to do for the protection of British birds. The travels of his early and middle life gave him a real acquaintance with birds, so that he was by no means the cabinet naturalist that the crippled state of his later years would lead the casual acquaintance to suppose. He will be regretted by many men of letters as well as specialists who were proud to enjoy his friendship.

Prof. Newton's publications include 'The Zoology of Ancient Europe,' 1862; 'Ootheca Wolleyana,' 1864-1905; 'Zoology,' 1874; and 'A Dictionary of Birds,' 1893-6. He edited *The Ibis*, 1865-70; 'The Zoological Record,' 1870-72; and the fourth edition of Yarrell's 'British Birds,' vols. i. and ii., 1871-2.

SOCIETIES.

ZOOLOGICAL.—May 28. — Dr. J. R. Bradford, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April, and exhibited a specimen of the patent Falconnier glass bricks, which had been referred to by Mr. Trevor-Batye at the last scientific meeting of the Society as specially suitable for the construction of menagerie buildings. He also exhibited a frontlet bearing a fine pair of horns of the takin (*Budorcas taxicolor*, Hodgson).—Dr. H. Hammond Smith exhibited and made remarks upon a collection of the grits from the gizzards of the game-birds of England, Scotland, and Wales.—Dr. C. W. Andrews communicated a paper, illustrated by lantern-slides, by Dr. G. Elliot Smith, of the School of Medicine, Cairo, on the form of the brain in the extinct lemurs of Madagascar, with some remarks on the affinities of the Indriinae.—'Some Notes on the Abdominal Viscera of Chlamydoselachus,' contributed by Mrs. O. A. Merritt Hawkes, comprised observations on the alimentary canal, including the associated glands, the dentition, and the spiral valve of this fish.—Mr. G. A. Boulenger read a 'Second Report on the Batrachians and Reptiles

collected in South Africa by Mr. C. H. B. Grant, and presented to the British Museum by Mr. C. D. Rudd. The Report dealt with 58 species—19 Batrachia and 39 Reptilia—of which 2 were described as new.—Mr. J. Ritchie communicated a paper on 'The Hydroids of the Cape Verde Island Marine Fauna collected by Mr. Cyril Crossland.' The collection contained 27 species (9 being new), and added considerably to our rather meagre knowledge of the Hydroid fauna of the northerly portions of the West Coast of Africa.

ARISTOTELIAN.—June 3.—The Rev. Hastings Rashdall, President, in the chair.—The Rev. H. H. Williams was elected a Member.—Mr. R. B. Haldane was elected President for the ensuing session; Dr. G. Dawes Hicks, Mr. G. E. Moore, and Prof. W. R. Sorley were re-elected Vice-Presidents; Prof. W. R. Boyce Gibson, Treasurer; and Mr. H. Wildon Carr, Hon. Sec.—Mr. Benjamin Dumville read a paper on 'Philosophy and Education.' In education, practice cannot always wait for theory. Often, therefore, the "practical" man despises theory. Tradition and expediency become the arbiters. But pure theory must base itself upon firm foundations. We must demand the *why* of both tradition and expediency; in other words, we must appeal to philosophy. The nature of one's ultimates, however, has far-reaching effects on educational theory. Spencer's order of importance of knowledge is very different from Aristotle's. In face of such contradictions many writers on educational theory fly back to the empirical sphere; but their "principles" lack consistency, and lead to contradictions. In morals, for instance, we are told both to educate to the standard of the moral order around us, and also to set before us the highest ideal. The former recommendation makes room for worldly "tact"; the latter indicates that "truth is the outcome of all thought and good of all action." Plato, in his 'Republic,' has given us an example of an educational system founded on a philosophy. He accepted the higher ideal; but he could ignore the practical side of life. We can no longer do so. If, then, we are to remain philosophers in education, we must elaborate a system of philosophy which takes into serious account all phases of life. This has been attempted by Dr. Rashdall in his 'Commensurability of all Values' (*Mind*, April, 1902). But most modern systems of education are framed in the dark, lacking philosophical guidance. The "Humanists" (e.g., Sturm) largely follow tradition. This leads to stagnation—mere reverence of the past. The "Realists" (e.g., Comenius and Spencer) take account of modern activities, but lack any true philosophical ground. The "Naturalists" (e.g., Rousseau) carry "development" to an extreme. Education, however, is not mere development; it is *training*, and training implies an end which the educator has in view. A new school has arisen—called by Mr. O. Browning the Scientific or Metaphysical School. Herbart is its chief representative. He founds his education on a philosophy which he elaborates. This philosophy exhibits certain weaknesses which are naturally reflected in his pedagogy. The derivative nature of will in his psychology is paralleled in his pedagogy by inordinate sacrifices to the doctrine of interest. The vagueness of his ethics corresponds to the uncertainty which many educators feel with regard to the efficacy of a many-sided interest in securing morality. Enough has been said to show the deep connexion which exists between philosophy and educational theory. Although compromise will always be necessary in practice, we ought not on that account to give up serious reflection on theory. The diversity of the inquiring is to be preferred to the unanimity of the ignorant. We cannot, perhaps, hope with Plato for a race of philosopher-kings, but we are not expecting more than is reasonable in looking forward to a generation of philosophical directors of education.—The paper was followed by a discussion.

PHYSICAL.—May 24.—Prof. J. Perry, President, in the chair.—A paper on 'The Measurement of Mutual Inductants by the Aid of a Vibration Galvanometer' was read by Mr. A. Campbell.—A 'Note on the Rate of Decay of the Active Deposit from Radium,' by Messrs. W. Wilson and W. Makower, was taken as read.—Mr. S. G. Brown exhibited 'Apparatus for Relay Working of Long

Submarine Telegraph Cables,' the apparatus being described by Mr. A. E. Powell.

FARADAY.—May 28.—Prof. A. K. Huntington in the chair.—The Report of the Council and the balance-sheet were approved, and the following officers and Council elected for the session 1907-8: President, Sir W. Perkin; Vice-Presidents, G. T. Beilby, R. A. Hadfield, Prof. W. Hittorf, Sir W. Huggins, Prof. A. K. Huntington, Prof. A. Schuster, and Prof. J. J. Thomson; Treasurer, Dr. F. M. Perkin; Council, A. C. Claudet, S. Z. de Ferranti, F. W. Harbord, R. S. Hutton, T. M. Lowry, W. Murray Morrison, J. Swinburne, N. T. M. Wilmore, Prof. E. Wilson, and J. L. F. Vogel.—A paper entitled 'Contributions to the Chemistry of Gold,' by Mr. F. H. Campbell, was read in abstract by Mr. N. T. M. Wilmore.—Dr. F. M. Perkin read a paper on 'Reduction of some Oxides and Sulphides by means of Metallic Calcium.'

MEETINGS NEXT WEEK.

- Mon. Geographical, 8.30.—'In the Equatorial Forests of Africa,' Major F. H. G. Powell-Cotton.
- Tues. Asiatic, 4.—'The Child Krishna, Christianity and the Gajars,' Mr. J. Kennedy.
- Statistical, 4.30.—Annual Meeting: 'Some Considerations relating to the Position of the Small Holding in the United Kingdom,' W. G. S. Adams.
- Zoological, 8.30.—'On Growth Forms and Supposed Species in Corals,' Dr. F. W. Jones; 'Notes on Limnocypris from Lakes Tanganyika and Victoria Nyanza,' Mr. R. T. Günther; 'On *Lacerta taurica*, Lehrs, a Variety of *L. taurica*, Pallas,' Mr. G. A. Boulenger; 'On Neotropical Lycenids, with Descriptions of New Species,' Mr. H. E. Bruce; and other papers.
- Wed. Meteorological, 4.30.—'Weather and Crops, 1891-1906,' Mr. F. C. Bayard; 'The Relation of the Rainfall to the Depth of Water in a Well at Cirencester, 1904,' Mr. G. F. Hooker.
- British Archaeological Association, 8.—'The Walls of Berwick,' Mr. R. H. Forster.
- Folklore, 8.—'Deeds of a Bilocated Story,' Mr. A. Lang; 'Marriage Customs of the Southern Gallas, East Africa,' Mrs. Wakefield.
- Geological, 8.—'The Constitution of the Interior of the Earth as revealed by Earthquakes (Second Communication): some New Light on the Origin of the Oceans,' Mr. R. D. Oldham; and other papers.
- Microscopical, 8.—'Ereplaces for the Microscope,' Mr. E. M. Nelson; 'The Life-History of the Tiger Beetle, *Cicindela campestris*,' Mr. F. Enock.
- Thurs. Royal, 4.30.
- Linnean, 8.—'Distribution of Conifers of China,' the late Dr. M. T. Masters; 'Pre-Glacial Flora of Great Britain,' Mr. and Mrs. Clement Reid; 'Cruise of H.M.S. Sealark, Part II,' Dr. J. Stanley Gardiner; 'On Tuberculosis,' Mr. A. W. Waters; and other papers.
- Chemical, 8.30.—'Some Properties of Radium Emanation,' Mr. A. T. Cameron and Sir W. Ramsay; 'The Affinity Constants of Amino-phenolic Acids as determined by the Aid of Methyl Orange,' Mr. V. H. Veley; and other papers.
- Society of Antiquaries, 8.30.—'Excavations on the Site of the Roman City of Silchester, Hants, in 1905,' Mr. W. H. St. John Hope; 'Excavations at Stanley Abbey, Wilts,' Mr. Harold Brakspear.

Science Gossip.

DR. EDWARD JOHN ROUTH, F.R.S., son-in-law of the late Sir George Airy (whose eldest surviving daughter he married in 1864), died at Cambridge last Friday week, in the seventy-sixth year of his age. He was famous as the greatest "coach" of his time in mathematics at Cambridge, and for many years had almost a monopoly in turning out the best Wranglers. He himself was at Peterhouse, and was Senior Wrangler and Smith's Prizeman in 1854. His treatise on 'Rigid Dynamics,' 2 vols., went through several editions. He also wrote treatises on 'Statics,' 'Stability of Motion,' and 'Dynamics of a Particle.'

THE interesting report of *The Hospital's* Commission on Light Wines is published to-day. This Commission, which has been at work for six months, compares light wines with some temperance beverages, including tea and ginger-beer, and states:—

"It cannot too emphatically be insisted upon that light wine is essentially a temperance beverage, and that its alcoholic content is in many cases a character of secondary importance."

China tea, on account of its containing less tannic acid, is regarded as less harmful to digestion than Indian.

WE note the publication as a Parliamentary Paper of the Results of an Inquiry into the Origin of certain Deaths from Tetanus in the Punjab, consequent on the Employment of Dr. Haffkine's Prophylactic against Plague (1s.).

THE distinguished astronomer Dr. Karl Bauer, whose death in his seventy-sixth

year is announced from Radegund, was a Jesuit priest. He was the founder of the observatory at Kalocza, in Hungary, and the inventor of a number of meteorological instruments.

THE small planet announced as having been discovered by Mr. Metcalf on February 15th, turns out to be identical with that detected by Prof. Lowell on the 12th of the same month, and observed again on the 13th. This identity had been suspected from the first, but is proved by corrections of the places resulting from the Flagstaff registrations.

THREE of the small planets are now known to be revolving in orbits with mean distances from the sun almost the same as that of Jupiter. These were discovered at Heidelberg, in February and October, 1906, and in February, 1907, respectively.

GIACOBINI's new comet (c, 1907) had passed its perihelion before discovery, and is diminishing in brightness.

THREE more small planets were discovered by Mr. Metcalf at Taunton, Mass., on the 4th, 5th, and 11th ult. respectively. One (not previously announced) is reported to have been registered by M. Liapin at the Pulkowa Observatory on April 5th; but as it cannot be found on plates taken at Heidelberg on the 1st and 2nd of that month which covered the region round about its place, there seems reason to think that some mistake may have been made.

THE fifth and sixth numbers of the *Harvard College Observatory Circular* announce fourteen new variable stars in northern circumpolar constellations, the first of which will be designated var. 34, 1907, Persei, and the last var. 47, 1907, Draconis. Three of the fourteen are apparently of the Algol type, and the period of another is evidently very short. The range of variability is small in every case.

FINE ARTS

PAINTINGS BY VILHELM HAMMERSHÖI.

THE Danish painter Vilhelm Hammershøi, who has an exhibition of pictures at Mr. van Wisselingh's gallery in Grafton Street, is a genuine and delicate, if hardly a great artist. The modesty, the careful finish, of his work—every inch of which has the finely wrought quality that comes of being, so to speak, "fingered over" by a painter to whom such work is a labour of love—appeared remarkable when his pictures were at the Guildhall alongside more showy contemporaries. There was, indeed, a disposition in some quarters to extol him unduly, to claim for him a position of pre-eminence in the Danish School which, compared with some of his equally sincere and distinguished predecessors, he could hardly justify. The present collection is as fine as that of the Guildhall alike in its high average of excellence and in the still higher excellence of certain individual works. 'The Open Doors' in the former exhibition finds here a worthy rival in that little masterpiece 'Sunlight on the Floor'—a typical Hammershøi motive, wherein the painter follows with touching faithfulness the pure mathematics of reflection and counter-reflection to their ultimate balanced subtlety. The abstract laws that govern the lighting of plane surfaces seem to his eyes more symbolic of human existence than do the actual appearances that our fellow-creatures offer to us, and this presentment of a bare, empty

room has in a sense more life in it than we find in his figure pictures. The portrait of the painter's mother may be taken as on the whole the best of the latter, in spite of the unphilosophic importance allowed to the white apron; but clear and refined as is the painting here, it has not the concentration, the conviction, of the other, the more purely "still life" subject.

Here, in fact, is a painter born to make life tolerable even to the helpless and hopeless Londoner, by demonstrating once more that beauty is in us, not in our surroundings. Do we live shut off from natural sights and sounds, surrounded by lifeless things of man's devising? Are certain months of our year dark and colourless? and is it the exception when our eyes light on anything that breathes abundant vitality? Here is a painter to whom such conditions are supremely favourable for artistic vision. His best picture has hardly more colour than a photograph, and in *A Group of Trees* it is amusing to watch this confirmed city-dweller struggling to reduce the exuberant variety of nature to the flat monochrome which alone suits his mood: we fancy him saying, "Your arching, swaying foliage, gleaming under the light of the sky, is rather a nuisance." Give him some plain wooden mouldings to watch under a dingy grey light, and he is happy. So true is the saying that the less a man has, the more he sees in it.

What Mr. Hammershøi sees in these sober interiors of his is above all the perfect impartiality of light, a great controlling factor, impersonal, and like a consoling symbol of permanence. He delights in handling flat surfaces, painting them in delicate tones wherein gradation almost vanishes; but as soon as the planes begin, so to speak, to spar in every direction round a centre, he is definitely less successful. See how, for example, in the *Old Piano* the turned legs of the instrument are treated decidedly with less zest than the flat paneling he caresses. He seems, indeed, to have no delight in unctuous and rounded forms, which suggest, be it ever so vaguely, a centre of vitality—individuality, to wit, which is a disturbing and fretful factor to an artist with a bias towards solemnity and peace. He is in love not with perpetual motion, but with permanent equilibrium.

The *Empire Sofa* represents him, perhaps, in as sensuous a mood as he is capable of, and is yet one of his best pictures. It is characteristic of an artist so sensitive to beauty as to be resigned to the most meagre outlook. When he was lodging in Great Russell Street, he settled down, with apparent satisfaction, to painting the British Museum railings in a fog.

WATER-COLOURS AT THE ROWLEY GALLERY.

THE rather slight drawings collected here share a quality which in some degree excuses their slightness. They are works which aim at a first-hand analysis of the appearances of Nature, who working in a medium not of oil or water, but of air and distance, has at her disposal gradations so subtle as to offer an infinite range of tones and colours. The relative clumsiness of hand and materials of the mere artist obliges him to omit most of these, and he is confronted with the question whether, in this process of omission, he shall analyze with mathematical impartiality the structure of an optical whole, and take his chance of missing anything like close realization of its component parts (the familiar entities of tree and architecture and water and sky

which the public is accustomed to recognize); or whether he shall base his art precisely on naturalistic truth to these elements of landscape, and depend for pictorial unity on a few well-tryed conventional devices for harmonizing and subordinating these realistic passages.

The latter course is the one to which the older landscape painters approximated, in so far as they consciously set themselves to learn their art. One can fancy many of them offering recipes for painting grass and water and sky, and for composing these entities into a picture; and some of the most beautiful pictures in the world have been painted on these apparently rigid and conventional lines. Mr. Alfred East may be taken as a painter who, having graduated in this school, with perhaps less personal bias towards the naturalistic details than the conventional composition that united them, has come to be more and more convinced that it is the other method that is the manlier and franker. It is admirable to leave, for the sake of one's conviction, a method that has spelt success; but for the moment, when Mr. East shows his work done according to those convictions alongside of that of men who have been longer under their sway, his devotion seems a little forced. His *Church of the Hospital, Algéciras*, is not, perhaps, one of his best water-colours—not so good as those he has at the Academy, for instance. It certainly suffers, when judged as an ensemble, by comparison with the work of, say, Mr. Livens, who is the most, as Mr. East is the least, typical of this group of painters; while it has not the zest in naturalistic rendering of detail which at its highest pitch might make the painting of Mr. Livens seem a little vague and slight.

Slightness of achievement is the besetting sin of these painters, the first aspect of whose problems is so variable as to tire them before they proceed very far. The ostensibly naturalistic painter offers us details of ever-varying interest, but cast, for the most part, into the same machine-made, if agreeable ensemble. The analytic painter puts together in ever-varying fashion substantially the same details; but the former method lends more to elaboration than does the latter. To Mr. Livens a lively interest in the main structure of the simpler among natural appearances has become second nature. His art is wholly genuine, and, as far as it goes, very fresh and charming. He seems, however, to have acquired the habit of beginning his drawing with a confused scramble of lines, indicating his confused state of mind when, at the outset, all seemed meaningless accident. From this confusion his drawing emerges, but emerges in more fragmentary fashion for having this vapour of chaotic lines as a binding medium. We would not arbitrarily wish away, say, the chaos of meaningless lines that cloy the masses of foliage in *The Nursemaid*, or that lie alongside the bed in *The Little Cot*; but we submit that, could Mr. Livens restrain his pencil through this period of indecision, the standard of severity set by a clean sheet of paper might stimulate him to a draughtsmanship closer knit and less rickety, more in keeping with the charm of his colour, so strong, yet so demure. In the case of the first of the drawings named above he might, for example, have expressed all the variety of structure in the distant trees within a range of form less violent; and a high standard of purity of form, of continuity and calm of line, is a scholarly and desirable thing.

Few of the other pictures here are so unaffected and right in quality as the best

half dozen by Mr. Livens; but Mr. Sydney Lee's powerful *Sea Wall* and Mr. Rich's *Donnington Castle* deserve to be ranked along with them. Mr. Bertram Priestman's *Water-Meadows* is the best of his sketches, which are all agreeable in colour; but he seems to have devised, for the special purpose of dispensing with detail, a scheme as monotonous and conventional as any invented by older painters for the purpose of exploiting it. Mr. Brangwyn's large *Turkish Well* suffers from some riotous white tones that refuse to keep their place. He insists on the relief of a nose, but is careless of that of a group. *Santa Maria della Salute* is better, and with a little closer cohesion in the principal planes would have been a fine design. In *On the Walls* the artist utilizes actuality as a pretext for sturdy borrowing of familiar motives in older work. In its sensational manner it is undeniably effective, but neither this nor any of this painter's flamboyant water-colours can compare in interest with a little oil study by him in the adjoining gallery. It is a corner of waterside back gardens rendered with inimitable solidity and sobriety.

THE PASTEL SOCIETY.

THE disappointment of this exhibition begins with the promise implied in the catalogue of eight pastels by Mr. Sargent, which thin down to as many portrait heads in black chalk, of quality so ordinary that we should never have ascribed them to their author. Mr. Sargent would appear often to have embarked, with a minimum of initial enthusiasm, on portraits that were in the end not unsuccessful. These studies are facile, but flaccid and uninspired. We much prefer Signor Mancini's desperately hurried, but expressive portrait sketch, or Mlle. Breslau's colour-study, *Fête [? Tête] de Femme au Soir*.

The bulk of the exhibition consists of attempts to repeat in an easy medium subjects whose difficulties the artist flattens himself he has previously conquered in another. Among such slipshod work it is a pleasure to come upon the tense expressiveness of Mr. Duff, to whom pastel seems kinder than oil paint. *The Hollow, Milking Time*, and *The Way Home* are all rather black, but all are serious and pushed to a high degree of completeness. They hang opposite to the exhibits of M. Lhermitte, and, in spite of the latter's European reputation, rather gain by the comparison; for they are consistent in their blackness, while in the work of the Frenchman the over-accentuation of the obviously bright-coloured passages makes painfully clear the monochrome foundation which stands for the deeper tones. Mr. Duff's drawing, too, is not less searching than that of M. Lhermitte, and more refined. He is to be congratulated on his refreshing revival of thorough realization combined with sound design.

After Mr. Duff the most satisfactory figure here also is Mr. Livens, whose half dozen contributions are all, as far as they go, charmingly just in observation, and much to be preferred to M. Le Sidaner's more sensational handling of the same methods. Mr. Tukey's studies are more laboured, but show considerable competence; while, there is merit in *The Embankment Garden*, though it is reduced to an extreme tenuity of substance, by Mr. Joseph Pennell, and *Southern Pier*, by Mr. Fred Mayor. Mr. Simon Bussy's exhibits are hardly more substantial, with the exception of the *Basses Alpes*, conceived in a large range of form and admirably drawn. Mr. Rea shows some skill in using pastel, but shows also his

inability to coax his point to extend its sphere of interest beyond a torso to the sadly neglected outlying members of his figures.

Of the work by deceased members, that of H. B. Brabazon is unimportant. By Burne-Jones is a head rather sensitively drawn in full face, as well as an indifferent cartoon which serves to remind us that we have no example here of perhaps the most legitimate use of pastel. For studies from nature in full colour it is a cumbersome medium; but for the imaginative designer of figure groups, who wants to cast on paper the sculptural elements of a picture in combination with just the main subdivisions of colour, a handful of pastels, worked rather in line on brown paper is a superb equipment. If we consider for a moment what Veronese, for example, might have done in such circumstances, we must regret to see given over to flimsy realism a medium evidently meant to set free the constructive imagination of the figure draughtsman.

IRISH ART AT THE DUBLIN EXHIBITION.

My previous strictures on the selection of the pictures for the Dublin Exhibition do not extend to the section of "Irish Artists." Nor can this be attributed to any spirit of national partisanship, for, like the majority of my countrymen, I am only too ready to cry, on occasion, "Can any good thing come out of Ireland?" Remote from "spheres of influence," Ireland is not strenuous in art. Physically indolent, we are intellectually excitable, and we do our work in the interval between discussions, just as the Englishman does his in the interval between meals. We have a somnolent Academy, a School of Art without a head master, and of outside teachers there are few. Under these conditions it can hardly be expected that we should take ourselves and our work very seriously, and we are sometimes astonished to find, as on the present occasion, that our artists can hold up their heads with the best.

At the outset it must be admitted that the Irish section of the Exhibition owes much to the eclecticism of Sir Walter Armstrong. Narratives in paint, though rare, are not altogether unknown in Irish studios; some of them have even crept on to the walls of this Exhibition; but they are not rampant, as in the English section; they seem, on the contrary, timid and apologetic, as though they felt that they were interlopers. The pictures in the collection have in the main been chosen for their artistic excellence. They have been hung carefully, with a feeling for harmony, and this alone makes the Irish room a pleasant relief from the tumultuous galleries which lead up to it. As many visitors have lamented the absence of some of the most characteristically "Irish" painters from the walls, it should be explained that this is the fault, not of the Committee of Selection, but of the artists themselves, who have held aloof from an "international" exhibition at the bidding of the Gaelic League, to whom, apparently, anything not "made in Ireland" is abhorrent. It is to be regretted that so narrow a motto as "Ourselves Alone," should be allowed to enter the domain of art, and that the artist, who ought to be the freest of all mortals, should submit to the domination of any league whatsoever. The absentees, however, are a small minority, and the collection includes most of the artists whose work has been seen at Irish exhibitions during the past few decades, as well as

some sporadic examples of earlier men, such as Barry, Maclise, Mulready, and Hugh Hamilton. It also includes such men as Mr. Lavery, Mr. Charles Shannon, Mr. Orpen, Mr. Mark Fisher, Mr. J. J. Shannon, and H. B. Brabazon. These men are Irish, and as such are rightly included in an exhibition of Irish art; but, for the most part, their work has been done out of Ireland, and they themselves are identified with English and Scottish movements in art. It is not of these brilliant emigrants that I wish to speak, but rather of one or two men who have lived and worked in Ireland, and who may be regarded, therefore, as representing her present achievement; and of a group of younger artists with whom the future seems to lie.

The names I shall take first are those of Mr. Nathaniel Hone and the late Walter Osborne. Their work stands out from the rest by reason of its strong personal flavour, its excellence, its intimate appeal. Especially is this the case with Mr. Hone. One always turns to his landscapes with a sense of refreshment. They reflect a large nature at peace with itself and with the universal things. There is nothing uneasy or restless, nothing doctrinaire, nothing literal. A quiet acceptance of natural fact as the medium for a subtly conveyed emotion, a deep sympathy, a restrained and simple technique into which no shade of self-consciousness seems to enter—these are the materials out of which Mr. Hone's art is wrought. His temperament reminds one of that of Wordsworth at his best. It has the same curious mingling of the homely and the ecstatic. Where, in the whole collection of pictures, British and foreign included, is to be found anything finer than the seapiece (128) or the group of cattle in a field under a cloudy sky (80)? I know of no painter who can translate into his work so much of the inevitability of nature, and who yet conveys so intimate a sense of the unreality, and impermanence, which seem to float like a veil over the face of the visible universe. Mr. Hone's work is scarcely known out of Ireland; but it is not rash to prophesy that some day he will be famous.

The work of the late Walter Osborne is full of quality. He, too, has sympathy—one feels it in his landscapes, in his portraits, above all in his studies of child life; but in his case the fusion of the seer with the thing seen is not so complete as with Mr. Hone. He stands more outside his subject; he arranges his materials more consciously; he takes more delight in paint for its own sake. One of his best portraits is in this Exhibition—that of the Director of the National Gallery. It is full of vitality and well observed—an altogether delightful portrait, which gains an added value as a work of art from the charm of the design. Osborne's restraint and refinement of handling—qualities which he obtains without apparent sacrifice of strength—are seen also in his portrait of Lady Stoker; and one feels, as one looks at the group of works by him in this Exhibition, that in his early death Irish art suffered a loss from which it will not easily recover.

It is only possible in a single notice to mention a few names; but before passing to the younger painters I should like to say something about one of the older men represented—a contemporary of Mr. Hone, whose work has long been familiar to us in Ireland. Mr. J. B. Yeats is a portrait painter first and last. It is the human element in life that attracts him; and something of the drama that is for ever being played out in the inner consciousness of his "men and women" seems to have found expression on his canvases. He has painted or drawn most of the well-known figures in

latter-day Irish life, and many of these will form an interesting foot-note to history for the future student. In his technique Mr. Yeats gives one the impression of an untired seeker. A little more conviction in method, a little more certainty of touch, and he would be a great painter. His best work at this Exhibition, apart from the black-and-white studies, is the portrait of Miss Dowden—a little girl in a green dress.

Turning to the younger men, I find in their work few of those external similarities of aim and method which are regarded by the critic as essential to the constitution of a "school" or "group." The same bewildering variety of style, the same note of individuality, which characterize contemporary painting in other counties, are apparent here. But though these external differences may be disconcerting to the critic, they are not, I think, fundamental. One tendency, at least, is common to all these artists, alike to those who have emigrated and to those who have remained at home—the tendency to regard the picture as an end in itself rather than an imitation or a representation. You feel this in the work of every Irish artist above the rank of a mere journeyman—or shall I say journalist? Looking at the work of the Irish artist, we rarely exclaim, "How true!" we often say, "How beautiful!" It is this feeling for beauty as beauty that is, in some degree, the peculiar possession of the Irish painter and the Irish sculptor. I know that Mr. Orpen has been accused of the lack of this very quality; but even Mr. Orpen feels the value of a beautiful arrangement in his interiors. Mr. W. J. Leech—one of the most gifted of the younger men—is penetrated with a feeling for the beauty of line: his "Nocturne" (22) seems to hold a fleeting memory in a lightly struck chord of low tones. Mr. Dermot O'Brien, an artist of wider achievement, has a franker and fuller touch. He paints landscapes, decorative compositions in the classical manner, and portraits. He revels in sunshine, direct effects, and buoyant and graceful forms; but he, too, is caught not by the actual fact, but by the glamour of the colour-scheme, the imaginative possibilities which lie hidden in the flowing cadences of his design.

Several interesting examples of modern Irish sculpture find a place in the collection, chief amongst them being the beautiful "Orpheus and Eurydice" of Mr. John Hughes. Some dainty statuettes by Mr. Oliver Sheppard are also arresting in their subtly modulated rhythm. E. D.

SALES.

At Messrs. Christie's on the 7th inst. the following pictures were sold: George Villiers, Duke of Buckingham, in dark dress with lace collar, and ribbon of the Garter, 1682. S. Bourdon, Portrait of the Artist, in black dress, 1577. Dutch School, William, Earl of Pembroke, in black dress with white ruff, 1100. Lucas de Heere, Princess Elizabeth, afterwards Queen, in rich slashed dress with lace collar, jewelled necklace, and flowers in her hair, 2782. J. Highmore, Maria Gunning, Countess of Coventry, in white satin dress with lace frills, 1990. C. Janssens, Henry, Prince of Wales, in mauve dress, richly embroidered with gold, wearing the ribbon and Order of the Garter, 1200. Henry, Prince of Wales, Prince Charles, and Princess Elizabeth, the three children of James I., a small dog on the right, 3360. Princess Elizabeth, afterwards Queen of Bohemia, in green dress embroidered with white thread, standing holding a small book in her right hand, 1200. Kneller, Barbara Villiers, Duchess of Cleveland, standing on a terrace, a dog on the right, 2310. Lely, Duchess of Richmond, daughter of Lord Brudenell, in grey dress lined with white, 2100. Duchess of York, mother of Queen Mary and Queen Anne,

157l. P. Mignard, Madame de Montmorency, in black dress and widow's weeds, wearing a miniature, 241l. P. Nason, Duchess of Tyroonnel, in crimson dress with slashed sleeve, 199l. A. van der Neer, A River Scene, with buildings, boats, figures, and animals, moonlight, 1,470l. I. Ostade, The Inn Door, a group of peasants with cart and horses, a church in the background, 141l. Reynolds, George, Earl of Tyroonnel, in rich red brocade dress, 110l. Van Dyck, James Stuart, first Duke of Richmond, son of Esme Stuart, Duke of Lennox, 178l. Francis Howard, Duchess of Richmond, daughter of Thomas, Lord Howard of Bindon, 336l. Velasquez, Portrait of a Gentleman, in dark dress, with grey scarf and lace collar, 189l. Queen Catherine of Braganza, Infanta of Portugal, and Consort of King Charles II., 115l. F. Zuccheri, William Parr, Earl of Essex, in white dress with lace ruff, 262l.

The same firm sold on the 10th inst. La Contredanse, by Watteau, and an engraving, which fetched 2,625l.; and a drawing by T. Rowlandson, Skating on the Serpentine, 1786, 60l.

Fine-Art Gossip.

THE HISTORICAL SECTION of ART in the Dublin International Exhibition has now been opened. It contains, amongst other things, an interesting collection of Volunteer badges, flags, and medals; a fine collection of old Irish silver and glass, lent by the Earl of Mayo and others; and some portraits and portrait prints of historical personages.

MR. LAURENCE BINYON will contribute to the July number of *Putnam's Monthly* an article upon 'Governor John White, Painter and Virginian Pioneer.' White (or With) was the head of the first British settlement in North America, and his water-colours (now at Bloomsbury) are probably the earliest pictures of any account depicting the scenery of the New World.

THE death is announced of Paul Lervi (whose real name was Léon Gauchez) at the age of eighty-two years. M. Gauchez, who was a native of Belgium, took up his residence permanently in Paris in 1866, and was attached to the *National*; for a long period he contributed articles to the *Indépendance Belge*, making a special feature of the art sales in Paris, and forming an intimate friendship with Baron Alphonse de Rothschild, whom he assisted with his advice in purchasing pictures and objects of art. He founded and directed the admirable periodical *L'Art*.

THE Prix Henner of 3,000 francs, confined to a figure painter of French nationality of at least thirty years of age, and in the gift of the Société des Artistes Français, has been awarded this year for the first time. It has been won, after three ballots, by M. Guinier, a native of Paris, and a student of Benjamin Constant and M. Jules Lefebvre. M. Guinier exhibits this year two works: 'Femme pensive' and 'Jeune Fille et Pavots.' The Prix Maillé Latour-Landry of 1,200 francs, intended for a young artist of promise, is given to M. Antonin Larroux for his two exhibits, 'Ex-Voto' (on wood) and 'Les Foins' (in bronze).

IN connexion with the Jubilee of the Edinburgh Architects' Association, there is in preparation an exhibition of drawings of works by Scottish architects, and portraits of deceased architects of the last fifty years.

MR. WILLIAM MERCER writes:—

"I have just heard of the death of Hartwell de la Garde Grissell, my old friend. His loss to Oxford will be great, as he was very much esteemed by all who knew him there. His collections of numerous kinds are left to the University, and they are various, in accordance with his antiquarian tastes, and of considerable value. The

Society of Antiquaries will regret his exact knowledge; and his contributions to *Notes and Queries* serve to prove his manifold accomplishments. I last saw him in London on December 15, 1906; when he kindly paid me a visit to discuss a question concerning the Arnolfini Pope Lucius III. of Lucca, giving me his armorial bearings, and the epitaph on his tomb at Verona. His late work entitled 'Sede Vacante' is a miracle of ritual exactitude, which his position as Chamberlain of Honour di Numero to Pope Leo XIII. well fitted him for."

THE BRITISH ARCHEOLOGICAL ASSOCIATION is holding its Congress this year at Weymouth from July 15th to 20th. This will give ample opportunity for interesting tours, including Dorchester, Milton Abbey, Wareham, Cerne Abbas, Sherborne, and Abbotsbury. Few districts are so rich in earthworks.

FINE-ART EXHIBITIONS, &c.

SAT. (June 15). Mrs. Sydney Bristowe's Water-Colours and Miss Tyn Kleen's Drawings, Modern Gallery.
— Mr. René Bull's Pictures and Black-and-White Drawings, Bruton Galleries.
— Mr. Nelson Dawson's Colour Drawings and Silverwork, Messrs. Henry's Gallery.
— Mr. R. Demachy's Oil-Prints (Photographs), 66, Russell Square, W.C.
— Mr. Sigismund Goetze's Picture 'The Ever-Open Door,' 12, Old Bond Street.
— Paintings by the Earl of Plymouth, Miss March Phillips, and Miss S. Birch, Private View, Balliol Gallery.
— Mr. Orlando Rouland's Portraits, Modern Gallery.
— James Ward's 'Studies of Rural Life,' Mount Street Galleries.
THURS. Mr. Augustine Fitzgerald's 'Scenes in the Orient and Old French Gardens,' Private View, Modern Gallery.

MUSIC

ORLANDO GIBBONS.

MENTION was made a fortnight ago of the music connected with the Gibbons Commemoration, which took place on the 5th inst. (the anniversary of the composer's death) at Westminster Abbey, where he was organist from 1623 to 1625. Gibbons was commanded to be present at Canterbury on the occasion of the reception of Henrietta Maria by Charles I., and there he died of an apopleptic seizure. A report of the post-mortem examination, preserved in the Record Office, was printed in *The Athenæum* of November 14th, 1885.

On the impressive service in which the Westminster Abbey and Chapel Royal choirs, under the direction of Sir Frederick Bridge, took part, we need not now dwell. A reproduction in black marble of the bust of Gibbons over the monument to him, presented to the Abbey by Mr. C. T. D. Crews on behalf of the Worshipful Company of Musicians, was placed during the service close to the monuments of Purcell, Blow, and Croft, on the very spot where the organ stood when Gibbons himself was organist.

It is just over three hundred years since the composer took his degree of Mus.Bac. at Cambridge, and soon after that he began to write music. Forms and fashions in music are gradually changing, and it is often assumed that the latest development of the art is the best; but in art, and also literature, whatever bears the hall-mark of genius lives in spite of change. Much old instrumental music is forgotten, because the instruments for which it was written have become obsolete. But human voices remain the same, and the great choral and a capella music of the sixteenth and seventeenth centuries is as effective now as it was then. In listening to such anthems as Gibbons's "Hosanna to the Son of David" or "O clap your hands" there is no need to make any allowance for the music on the score of its having been written long ago.

Musical Gossip.

A PERFORMANCE of 'Carmen' was given at Covent Garden last Thursday week, Madame Kirkby Lunn impersonating the wayward heroine. With her beautiful voice and fine style of singing she had no difficulty in rendering justice to the music; but her conception, or rather carrying-out, of the rôle lacked life and spontaneity. She never let one forget that she was merely acting a well-studied part. Signor Caruso as Don José also paid more attention to his singing than to his acting. Madame Donalda, the Michaela, sang charmingly. On the whole, despite much that was good, the rendering of the work, in comparison with some performances in the past, was dull.

SIGNOR BASSI, who appeared on Saturday as Canio in 'Pagliacci,' created a most favourable impression. He sings well, and his acting was all the more forcible in that there was no exaggeration. Mile. Destini proved an ideal Nedda. Signor Scandiani, the Silvio, has a good voice and good style.

'IOLANTHE,' revived on Tuesday at the Savoy Theatre, showed the immortal tunefulness of Sullivan's music, which was eagerly applauded. Mr. Gilbert's text has a remarkable aptness to-day in its references to the capabilities of the House of Lords; and the fairy element, well rendered by a capable chorus, was charming. All the principals played well, Mr. Workman as the Lord Chancellor being pre-eminent. His reputation is now beyond cavil as an artist in humour. As the Fairy Queen Miss Louisa René was an excellent figure, but her low notes were hardly equalled by her higher voice, which was weak at times. Miss Clara Dow as Phyllis sang well, but was somewhat stiff in her acting and hardly possessed the charm of Miss Jessie Rose as Iolanthe. The chorus of peers was equal to its important work, and the whole proved a delightful entertainment. A word is due to the singing of the song about the little Liberal or Conservative by the sentry Mr. Overton Moyle, who, like Mr. H. A. Lytton as Strephon, deserved the applause he received.

THE ORIANA MADRIGAL SOCIETY, of which Mr. C. Kennedy Scott is conductor, gave an interesting concert at the Portman Rooms on Tuesday evening, and, as at the previous one in February, the choir showed energy and good feeling, though the balance of tone was not perfect, the tenors and altos being rather weak. The programme included Orlando Gibbons's lovely madrigal a 5, "What is our life?" and "Ayres," ballets, and rounds by Wilbye, Dowland, Morley, &c. Two of the best performances were Ravenscroft's "Willy, prithee go to bed," which was repeated, and Lawes's well-known round "Great Tom is cast." There was a large audience.

MADAME JULIA CULP, the Dutch singer, who enjoys a great and well-deserved reputation in her own country and throughout Germany, gave a highly successful recital at Bechstein Hall last Saturday afternoon. Her second and last recital this season will take place in the same hall next Tuesday evening.

THE music written by Mr. William Henry Bell for the Pageant at St. Albans next month has been published by the Charles Avison firm. A symphonic prelude, 'A Song in the Morning,' produced by the composer six years ago at the Gloucester Festival, though somewhat vague, showed signs of talent. We have, of course, only a vocal score of the new work before us, but this enables us at any rate to say that the music

is of direct character and at times quaint; also that it is in keeping with the subject (the poem is by Mr. C. H. Ashdown). There are in all sixteen numbers, of which two are instrumental: a Morris Dance and a Pavane.

THE many admirers of Dr. Joachim will regret to learn that he is suffering from a bad cold, and will not be able to take part in the series of concerts which begin next Monday afternoon at Bechstein Hall. The scheme, however, will be carried out with Prof. Halir as leader. The viola player Herr Klingler will be second violin, Herr Wirth viola, and Herr Hausmann cellist.

THE festival at the Paris Opéra on the 4th inst. in aid of the funds for the Beethoven monument to be erected in that city was most successful. A prominent feature of the programme was the 'Choral' Symphony under the direction of Dr. Saint-Saëns, who took the Trio of the Scherzo at a rate slower than that usually adopted by modern conductors. There is strong evidence in favour of the slower rate, but it would be interesting to know why Dr. Richter is not convinced of its correctness; for he must be well acquainted with Viennese tradition.

PERFORMANCES NEXT WEEK.

- Sun. Sunday League Concert, 7, Queen's Hall.
Mon. - Sir. Royal Opera, Covent Garden.
Tues. Joachim Quartet, 3, Bechstein Hall.
Wed. - Miss Susan Morvill's Vocal Recital, 3, Eolian Hall.
Thurs. - Mr. and Mrs. Cokkiss's Recital, 8.15, Eolian Hall.
Fri. - Miss Helian and Mr. Crickboom's Recital, 8.15, Bechstein Hall.
Sat. - Mr. E. Newlands's Piano Recital, 3, Eolian Hall.
Sun. - Paderewski's Piano Recital, 3, Queen's Hall.
Mon. - Madame Julia Culp's Song Recital, 8.15, Bechstein Hall.
Tues. - Mr. E. Goldwater's Violin Recital, 8.30, Eolian Hall.
Wed. - Mr. Chie Carey's Vocal Recital, 3, Eolian Hall.
Thurs. - Joachim Quartet, 3, Queen's Hall.
Fri. - Mr. Lewis Barnes's Concert, 8.30, Steinway Hall.
Sat. - Mr. P. Worth's Violin Recital, 8.30, Bechstein Hall.
Sun. - Fraeulin Marie Bender's Piano Recital, 3, Bechstein Hall.
Mon. - Walcott Quartet, 3, Eolian Hall.
Tues. - Supelinkoff Piano Recital, 3.15, Steinway Hall.
Wed. - Mr. Julius du Mont's Piano Recital, 8, Eolian Hall.
Thurs. - Miss Irene Scharrer's Piano Recital, 8.15, Bechstein Hall.
Fri. - Joachim Quartet, 3, Bechstein Hall.
Sat. - Miss Manis Segue's Piano Recital, 3.15, Eolian Hall.
Sun. - Miss Helwig von Sanden's Vocal Recital, 8, Eolian Hall.
Mon. - Miss Elinor Hodges's Piano Recital, 8.30, Salle Erard.
Tues. - Mr. Felix Fox's Piano Recital, 3, Eolian Hall.
Wed. - London Choral Society, 3, Queen's Hall.
Thurs. - Messrs. F. Merrick and C. Barré's Piano Recital and Violin Recital, 3, Bechstein Hall.

DRAMA

REMINISCENCES OF THE STAGE.

The Art of the Victorian Stage. By Alfred Darbyshire. (Sherratt & Hughes.)—We are inclined to take exception to the title on the ground that it is somewhat misleading. It promises much, for to the casual reader it suggests a complete survey of the conditions and progress of stagecraft during the Victorian era. As a matter of fact, beyond a slight excursion into the history of the stage from the Elizabethan period until the present day, Mr. Darbyshire confines himself mainly to his personal experiences and relations with the various actors and actresses with whom he has been brought in contact. Moreover, so far from being a true guide to the state of the Victorian drama and the conditions under which dramatic art laboured during the period in question, Mr. Darbyshire is inclined to devote himself, in the main, to Shakspearean drama and its various exponents, with a consequent tendency to ignore contemporary playwrights. The work would more properly be described as a record of Shakspearean drama from the time when Charles Kean assumed the management of the Princess's Theatre in 1850 until Henry Irving relinquished the management of the Lyceum.

On this subject the author is an enthusiast, with all an enthusiast's bias for his favourite dramatist. That the English stage begins

and ends with Shakspeare is evidently his opinion, although he does not actually express himself in so many words. He has a whole-souled predilection in favour of appropriate and gorgeous stage setting; he endeavours to prove at some length that Shakspeare wrote to be acted and not to be read, and Cardinal Wiseman is cited as an example of one who read the plays with enthusiasm, and deplored the fact that he had never in his life seen Shakspeare acted. The poet himself is quoted for evidence that he intended his plays to be produced in as fitting a manner as possible; witness the following apologies, from 'Henry V.' for the primitive methods of production in those days:—

But pardon, gentles all,
The flat unraised spirits that have dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?

And again:—

Piece out our imperfections with your thoughts;
Into a thousand parts divide one man,
And make imaginary puissance;
Think, when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;
For 'tis your thoughts that now must deck our kings.

These passages, however, refer to the inevitable limits of the stage rather than to details of scenery and display.

For Charles Calvert and Henry Irving the author has the keenest admiration, and enjoyed a close friendship with the two men, whose perseverance and genius enabled them—the one in Manchester, and the other in the metropolis—to raise the status of the actor to a new eminence, and to enhance in a corresponding degree the reputation of the playhouse.

Of Helen Faucit and Ristori Mr. Darbyshire has many laudatory reminiscences, the most interesting anecdote of the former being that told in connexion with the Calvert Memorial performance of 'As You Like It,' in which the author took part, and for which event Helen Faucit was induced to emerge from her retirement, and once again delight playgoers as Rosalind.

In his defence of interpolated silent scenes or tableaux in classic drama Mr. Darbyshire is at issue with those who hold that such scenes are inadmissible, as not being intended by the author, or obstructing the action of the play. In extenuation of the practice he says, in effect, that as no word is uttered, no attempt is thereby made to improve on the dramatist, and that furthermore the scenes themselves simply place in pictorial form what would otherwise have to be imagined.

The art of the Victorian drama as applied to the plays of Shakspeare is so ably dealt with that it is a matter of regret that the author has not thought fit to deal seriously with contemporary playwrights. Mr. Pinero, Mr. Henry Arthur Jones, Mr. Carr, Mr. Barrie, Sir Conan Doyle, Sir Gilbert Parker, Mr. Louis N. Parker, and others, as well as the great name of Tennyson are dealt with collectively in a paragraph of less than a dozen lines. Oscar Wilde and Mr. Bernard Shaw do not appear to be worthy of mention at all, though they have made more mark in drama than some of the writers just mentioned.

An interesting chapter is that devoted to theatrical architecture, of which the author, in his capacity as an architect, has had considerable practical experience. As to how a theatre should be built Mr. Darbyshire has the clearest convictions, and proclaims them in no uncertain terms.

In spite of its omissions and defects Mr. Darbyshire's book is interesting and at times absorbing, being written in an easy style, which is attractive.

THE 'ANTIGONE' AT BRADFIELD.

THE chalk-pit at Bradfield which has been converted into an open-air theatre is the unique feature of the show. It enables a spectator to realize the meaning and spirit of a Greek play far more fully than he is likely to do from a performance in an ordinary theatre. The production this year should satisfy the critical spirit of the fastidious student of the classics. The most difficult part to "stage-manage" satisfactorily is always the chorus; and as this year the boy who was to have taken the part of Coryphæus had at the last moment to abandon his part, owing to serious illness in his family, one is entitled to congratulate the College with more than usual heartiness upon the success with which all such difficulties were overcome. We are not sure whether the Coryphæus of last Saturday, who took the part at a day's notice, is to remain an undisclosed personality; but, known or unknown, he must be congratulated. The main point in producing a Greek play in a Greek theatre is that the chorus and the Coryphæus may be enabled to make that special contribution to the play without which Greek tragedy is not itself. Especially towards the end of the play we realized how large a share in the dramatic result was due to the Coryphæus. There is great difficulty in so arranging the prolonged chanting of the chorus as not to admit some justifiable musical criticism. On the whole, the musical part of the play was a trifle weak, whether we regard the instrumentalists or the chorus. As to the latter, if only they had sung all their parts as well as they sang the last few lines at the end of the play, they would have been almost beyond criticism. The slow movements in set figures which the chorus have to go through were usually well done: this is a part of the production for which the modern mind is not very ready to yield appreciation, but it would be difficult to improve upon the Bradfield performance in this respect.

As regards the chief actors, probably the most difficult part of all is that of Creon, and A. G. R. Garrod sustained it effectively in spite of a tendency to race through some of his long speeches at a speed which hardly gave time for the due effect. The fault leans to virtue's side in the case of many characters, but it does not easily consist with royal dignity or a tyrant's pride that the monarch's words should be spoken as to those whose time is valuable. Antigone was played by C. R. Eddison, who spoke with a clear enunciation, and kept entirely free from any false efforts at increasing the pathos of his part. Ismene was nicely played by E. H. Shears, who had the advantage in looks and voice of being able to personate a female character with verisimilitude. It is a nice question, but we have no regrets that Antigone as played at Bradfield was not what one would call a "womanly woman": for one reason, Sophocles did not mean her to be so considered; and for another, we see the importance in the interpretation of the drama of taking account of the medium in which the dramatist has to work. The whole conception of the character of Antigone would really have to be altered if a woman were to play it with success. So we forgive the young actor his virile appearance and his unfeminine voice, just as we are rather pleased at the good imitation of the opposite style in Ismene. The death of Eurydice seems almost unnecessary, and is in truth a mechanical device which does little to heighten the tragedy.

What could be done in this part K. L. Armitage did with dignity, though he seemed to find the task of listening to the messenger's recital of the death of Hæmon and Antigone rather too hard. He should have filled in this part of his work with enough action to show that he had not heard the whole story before, and that it came to him as a terrible blow. G. Edwards as Hæmon had some of the most interesting speeches, and made the most of them. If we may single out any one actor as having done specially well, we would refer to G. R. Hamilton, who, having a most tragic narrative to deliver, acquitted himself with great force as well as good feeling. F. R. Barry did excellently in the very difficult part of Tiresias; and the part of Guard was well filled by A. Hartree.

These performances must give the boys of Bradfield College one great advantage over many others—that they can hardly manage to study the classics without realizing that real people once spoke and thought in Greek and Latin. These "dead languages" are often taught as if it were their nature to be dead.

Dramatic Gossip.

MR. MARTIN HARVEY will present next Monday a revival of 'The Corsican Brothers,' preceded by 'A Tragedy of Truth,' a play in two scenes, by Rosamund Langbridge.

At His Majesty's Theatre, by kind permission of Mr. Tree, a special matinée in aid of the benevolent fund of the Foreign Press Association in London will be given on Tuesday, July 2nd. Many distinguished actors and singers will appear.

MR. PATRICK KIRWAN's fourth season of pastoral plays at the Botanic Gardens, Regent's Park, begins on the 24th inst. with 'A Midsummer Night's Dream.' 'Much Ado about Nothing' is announced for June 27th and July 8th; 'The Merry Wives of Windsor' for July 1st and 11th; and 'Twelfth Night' for July 4th.

A CORRESPONDENT writes:—

"The too short season of the Elizabethan Stage Society opened on Tuesday at Fulham with 'The Merchant of Venice.' The distinctive differences of the setting from the ordinary rendering were successfully grappled with, and the audience were so carried away with the interest of the continued action that they forgot there had been no scene-shifting, no band, no lowering of electric lights, no cutting the piece down into acts and scenes. Only to humour the acquired habits of the modern theatre-goer, there was one short interval. The stage projected over the whole of the orchestra. The background was not bare, but draped with arras, through which were various passages for exit and entrance and a balcony. There were always groups of fine, well-dressed, decorously silent servants and attendants on the stage to enrich the 'scenery'; and Mr. Poel arranged that each casket should be carried by a boy attendant to the chooser, so as to have face-forward speeches. It was intensely interesting to those who knew the play to see it on the kind of 'Stage for which Shakespeare wrote.'

"Whether Mr. Poel was perfect in his representation or not, he filled his audience with new ideas. His own rendering of Shylock was a pronounced departure from the commonplace one. He represents him not as an old man, though the corkscrew ringlets of his red hair are thin on the crown and his shoulders stoop; he represents him not as a melodramatic villain whose speeches harrow the soul of the audience, but as the Elizabethans preferred, a Jew who might be mocked and scorned. Even in the court scene the stage audience never really took him seriously; they laughed at his outbursts, giving the outer audience a soothing impression that if the worst really threatened to come to the worst, they would take the law into their own hands, and pummel the Jew

into silence. The play is thus given as genuine comedy, a point on which *The Athenæum* has insisted more than once. The possible fate of the interesting Antonio (Mr. B. A. Pittar) does not harrow us too much. Mr. Poel was well supported by Gratiano (Mr. Lionel Belmore), whose exuberance of spirits throughout makes his mockery of the Jew seem natural, and not a studied satire.

"The Lancelot Gobbo of Mr. Ben Field was irresistibly comic, but should he have been allowed also to act the part of the grandee Prince of Arragon? It may be that Mr. Poel is right in his conjecture that an Elizabethan audience would prefer anything Spanish to be belittled, even in contrast to the Moor. The dignity of the Prince of Morocco (Mr. Harding Steerman) showed him a worthy forerunner of Othello. The Bassanio of Mr. Lionel Atwill was as well performed as the part can be—a part made psychologically so small in relation to those of his friend and his wife.

"The actors of the women's parts were supposed to be boys. Portia lacked dignity, but showed traces of inspiration here and there; Nerissa made a good second, and a capital match for Bassanio. Jessica hardly deserves to be well acted—the unfilial, untruthful, dishonest, callous daughter, who does not even value her dead mother's ring, yet receives all the reward that the dramatic providence of the play could bestow.

"Since there was no orchestra, the 'music' at the casket-choosing and at the night return cast a glamour over the audience, who had a chance to believe in darkness, moonlight, and whatever else the poet chooses to tell them."

AMONGST recent additions to the National Gallery of Ireland is a portrait of Peg Woffington by John Lewis, painted in Dublin in 1753, when the famous actress was appearing in her native city in Smock Alley Theatre. The portrait is a half-length in a feigned oval, in grey cape and hat, with a landscape background. In the *Dublin Universal Advertiser* for September 8th, 1753, there is a brief Latin poem by Roger O'More entitled 'Verses to be placed under the Picture of Mrs. Woffington,' which may have been inspired by this picture.

TO CORRESPONDENTS.—G. M.—G. N.—W. M.—J. C. H.—Received.

P. R.—Not suitable for us.

R. G.—Many thanks.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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